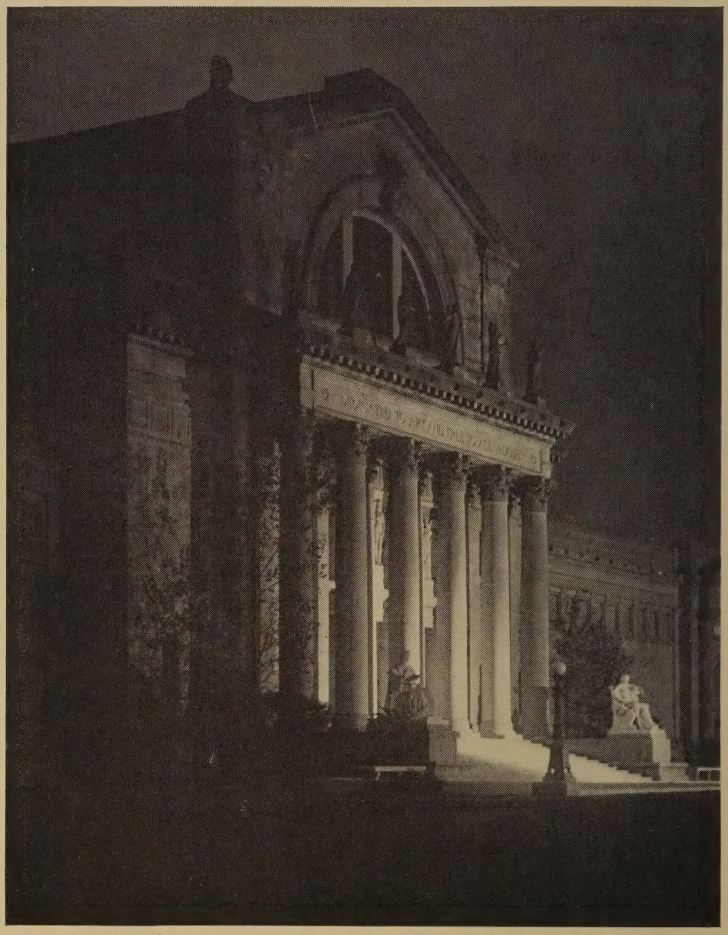
CITY ART MUSEUM
CATALOGUE OF PAINTINGS

SAINT LOUIS MCMXXIV

Ellis K. Waterhouse.
14 Sep. 1928.
S. Louis.

CATALOGUE OF PAINTINGS



THE ART MUSEUM AT NIGHT
PHOTOGRAPHIC STUDY BY CLARENCE H. WELCH

CITY ART MUSEUM

CATALOGUE OF PAINTINGS

WITH

BIOGRAPHICAL DATA AND

DESCRIPTIVE NOTES

THIRD EDITION

SAINT LOUIS
MCMXXIV

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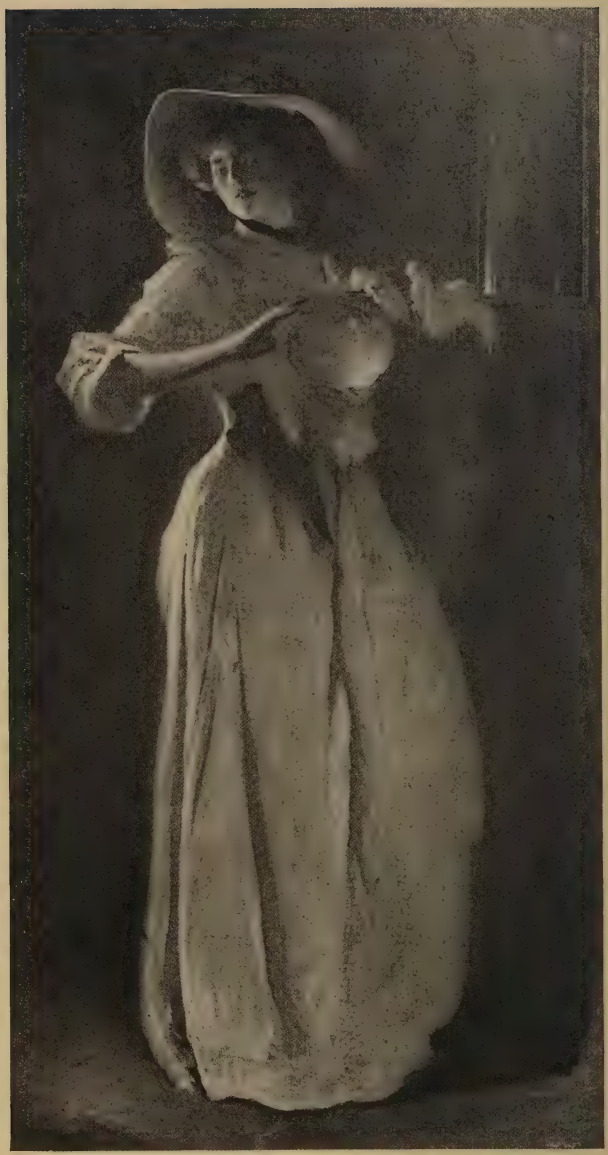
INTRODUCTION

The paintings listed in this catalogue are in two principal groups, those lent by Washington University for an indefinite period and those owned by the City Art Museum. The paintings forming the first group represent the collection assembled during the period from 1879 to 1909, when the Museum was administered as a department of Washington University under the title "The St. Louis Museum and School of Fine Arts." When in 1909 the Museum became, through the enactment of state and city laws, a municipal institution, the title to these pictures remained in the hands of Washington University, but they were left upon loan for an indefinite period. An important division of this loan is the William K. Bixby Collection of American Paintings, purchased from a fund established in 1906 by William K. Bixby. Among these is a notable group of nine paintings by Dwight W. Tryon, as well as important examples by George Inness, George Fuller, Thomas W. Dewing, John LaFarge, Edmund C. Tarbell, Horatio Walker and others.

The paintings owned by the City Art Museum were, in most instances, purchased from the income which has been derived from the municipality since 1909, though many important presentations have been received. The largest single bequest of paintings which has been made to the Museum was a collection of thirty examples, principally by modern French and Dutch artists, presented by Mrs. Daniel Catlin in 1917 in memory of her husband, Daniel Catlin, who was for thirty-seven years a member of the Board of Control of the St. Louis Museum and School of Fine Arts, and its successor, the City Art Museum. This collection embraces paintings by Anton Mauve, Jean Charles Cazin, Charles Emile Jacque, Leon A. L'Hermitte, Rosa Bonheur, Jules Breton, Diaz de la Pena, Hendrick Willem Mesdag and others. Lists of these various collections will be found in the appendix. Edward Mallinckrodt, another member of the Board of Control, has at various times presented important works by Jules Dupre, Sir Thomas

Lawrence, Jacob Cornelisz of Amsterdam and Cornelis De Vos. Other donors to the collection of paintings include John T. Milliken, Charles Nagel, Charles M. Rice, Mrs. A. R. Smyth, Dr. F. Oscar Potter, Mrs. Frederick Crane, the St. Louis Art League, Mrs. William A. Stickney, Mrs. William Stix, Ezra H. Linley, Mrs. Halsey C. Ives, Mrs. Chester H. Krum, the Henry W. Ranger Fund, administered by the National Academy of Design, and William K. Bixby.

CATALOGUE OF PAINTINGS



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PHYLLIS
BY JOHN W. ALEXANDER

CATALOGUE

Arranged alphabetically according to the artists' names

ACHENBACH, OSWALD [1827-1905] GERMAN

Born in Düsseldorf, 1827; died in Düsseldorf, 1905. Pupil of his brother, Andreas Achenbach.

A1 AN ITALIAN COURTYARD, WITH FIGURES. A few villagers are grouped in an open space before an ancient church; beyond them a vine-clad wall that adjoins the church and encloses a garden, and above the wall the tops of trees against the sky. There is a late afternoon effect of sunshine and shadow. The coloring of the picture is of warm yellows, relieved by low-toned greens.

On canvas, 22x29 inches. Signed in lower right-hand corner: Osw. Achenbach.

Presented by Dr. Emil Preetorius and Charles Nagel to Washington University, 1896. Lent to the Museum.

ALBRIGHT, ADAM EMORY [1862-] AMERICAN

Born in Monroe, Wis., 1862. Studied at the Art Institute of Chicago, the Pennsylvania Academy of the Fine Arts, Munich and Paris.

A2 THE BOW KNOT. Two children, a boy and girl. The girl is almost arrayed for out-of-doors, and stands patiently while the boy ties her bonnet ribbon. The boy, bare-footed and jacketless, is seated upon a bench. The light is suggestive of early day, sunshine strikes in faintly. The dominant colors are grayish yellows, greens and browns.

On canvas, 24x18 inches. Signed: Adam Emory Albright.

Purchased, 1910.

ALEXANDER, JOHN W. [1856-1915] AMERICAN

Born at Allegheny, Pa., 1856. At the age of eighteen he went to New York City to begin the study of art, and entered the employ of Harper & Brothers. In 1877 he went to Europe, studying at Munich and at Polling. About 1880 he joined a class of art students under Frank Duveneck with whom he studied for the next two years in

Italy, returning later to America. In 1890 he again visited Europe; and three years later his paintings, "Portrait Gris," "Portrait Noir" and "Portrait Jaune," were given a place of honor in the exhibition of the Société Nationale des Beaux Arts in Paris, and the young artist was elected to membership in the Société the following year. After these distinguished honors, numerous medals and awards were received. He was made Chevalier of the Legion of Honor in 1901. The final years of his life were spent in New York City, where he died in 1915.

A3 PHYLLIS. Study of a girl, standing by a window and holding before her a glass bowl. She is partly in shadow, and turns as though to ask or respond to a question. Her poise gives a suggestion or movement to the picture. Gentle light strikes the face, the draperies and the bowl. The color is delicate, with harmonious gradations, a study in soft greens and gray tones.

On canvas, 84x46 inches. Signed in lower left-hand corner: J. W Alexander.

Purchased, 1912.

ALLSTON, WASHINGTON [1779-1843] AMERICAN

Born in Waccamaw, S. C., 1779; died in Cambridge, Mass., 1843 Studied miniature painting with Edward Malbone, and later, in 1801, entered the schools of the Royal Academy, London. In 1804, with Vanderlyn and C. R. Leslie, he went to Paris to continue his study, and thence to Rome.

A5 PAUL AND SILAS IN PRISON. The interior of the prison at Philippi, lighted by a lantern hidden from view by the figure of a tall soldier in the foreground. The central group consists of Paul, Silas and the jailer. Paul, in a blue robe with an over-garment of yellow, stands with right hand upraised over the kneeling figure of the jailer, who wears a red robe. Silas, standing behind, is clad in white. Several prisoners, whose chains have been broken, form a group at the left in the foreground, and two guards with spears stand near archways at the right.

On mahogany panel, 24x30 inches. Signed in lower left-hand corner: W. A.

Presented to Washington University by John T. Davis, 1885. Lent to the Museum.

AMBERGER, CHRISTOPHER [1490?-1563] GERMAN

Born about the year 1490 or later. Nuremberg, Ulm and Amberg are all given by various authors as his birthplace, and some writers say he studied under his father, Leonhard Amberger. Certain it is,

PORTRAIT OF A MAN
BY CHRISTOPHER AMBERGER

VIRGIN AND CHILD
BY ANTONIAZZO (ROMANO)

however, that Augsburg was the scene of his labors. He was, Doppelmayer says, the disciple of Hans Holbein the elder. He probably studied under Hans Burgkmair, and the paintings of Hans Holbein, the younger, had an evident effect upon his style; so much so that his works have been sometimes mistaken for those of Holbein. In 1532 he painted the portrait of the Emperor Charles V., and Standrart tells us that this portrait was considered by that monarch equal to any of the pictures of him painted by Titian. He certainly honored the artist by giving him a gold chain and medal on the occasion. The original is in the Institute of the Fine Arts at Siena, and is there ascribed to Holbein. The one at Berlin is a replica, by Amberger. He died at Augsburg in 1563.

A6 PORTRAIT OF A MAN WEARING A RED CAP. The head and shoulders are shown against a dark, gray-green background. The man's coat is darker, apparently a sort of silk, with a figured pattern, and shows a lining of brownish pink where it is turned in front. A bit of white linen appears where the coat is open, and the cap of cardinal red is the only other raiment. The face is dark.

On wood, 16x12 inches. Inscribed with monogram A. D. 1510.

Purchased, 1915.

ANDERSON, KARL [1874-] AMERICAN

Born at Oxford, Ohio, 1874. Pupil of the Art Institute of Chicago; Colarossi Academy, Paris. Studied also in Holland, Italy and Spain.

A8 SISTERS. Two young women, one of whom is seated. The other stands beside her. The former is clad in a blue-figured dress of delicate material with trimming of blue, and the latter wears a gown of filmy white. A tapestry-like wall covering forms the background.

On canvas 50x40 inches. Signed in lower right-hand corner: Karl Anderson, 1916.

Purchased, 1917.

ANTONIAZZO (ROMANO) ITALIAN

Called also Antonazzo. His true name was Antonio di Benedetto Aquilio. Flourished at Rome in the latter half of the 15th century (1460-97), working with Melozzo da Forli and Perugino. Among the few pictures which remain from his brush is a Madonna between Hieronymus and Franciscus (1464) in S. Antonio del Aconte, at Rieti, Italy.

A9 VIRGIN AND CHILD. The Madonna gazes downward in expression of humble yet dignified piety. The Child stands upon a red cushion, placed upon her lap. The Mother is clad in a mantle of dark blue, embroidered in gold, with an undergarment of red. About the heads of both are halos, and the Virgin wears a golden crown.

Though belonging in style to the early Renaissance, the panel shows in many details the influence of earlier mediaeval art, notably in the attenuated drawing of the hands of the Virgin and in the vestiges of older ascetic standards exhibited in pose and expression. The free use of gold in the background and elsewhere is further evidence of the influence of earlier traditions.

On wooden panel with circular top, 29¾x19½ inches. Not signed. From the collection in Sanford Priory, Newbury, England.

Purchased, 1916.

AUBERT, JEAN LOUIS [1824-] FRENCH

Born at Paris, 1824. Pupil of P. Delaroche and M. Martinet.

A10 THE LESSON IN ASTRONOMY. Three figures, an elderly man and a younger man and woman are seated on stones by the seashore, at night. The older man points toward the sky, as the young couple caress.

On canvas, 34x42 inches. Signed: Jean-Aubert. 1878. Shown at the Paris Salon of 1878.

Presented by Mrs. Daniel Catlin, 1917.

BAIL, JOSEPH [1862-] FRENCH

Born in Limonest (Rhone), France, 1862. Pupil of his father. He first came into prominence as a painter of still-life subjects, with technique somewhat resembling that of Vollon; later he essayed figure painting.

B2 THE LINEN ROOM. The room is plain and of an institutional cast. It has high bare walls, shadowed beneath the ceiling, and is lighted from two windows, one of them hidden beyond the linen press. The grayish wall in the background, the brown wood closet sand trimmings, and other surfaces are brightened here and there by the gray day light from outdoors. Heaps of folded linen are piled upon a table. Two women standing by the linen press are counting pieces and putting them away. Another woman sits by the nearer window, repairing, with a pile of linen and work baskets about her on stools and on the window sill. The women wear uniforms with white aprons and bonnets.

On canvas, 47x28 inches. Signed in lower right-hand corner: Joseph Bail.

Purchased, 1911.

BARNETT, TOM P. [1870-] AMERICAN

Born in St. Louis, 1870. Studied at St. Louis School of Fine Arts and with Paul Cornoyer.

B4 WINTER DAY. Between snowclad banks beneath bare trees,

cold water flows and swirls in a straggling brook. Sunlight catches the snow here and there. There is a suggestion of vibration in the picture, but it is the cold glint of winter that is interpreted.

On canvas, 36½x42½ inches. Signed: Barnett.

Presented by the St. Louis Art League, 1914.

BARTOLOMMEO DI GIOVANNI [-1494]
ITALIAN

Florentine painter who flourished during the last two decades of the fifteenth century. His death occured in 1494. He was a pupil and assistant of Domenico Ghirlandaio, and in his later life was influenced by Botticelli, for whom he also worked as an assistant. He painted religious compositions and legendary scenes, the latter often on *cassoni* fronts. He was frequently intrusted with the execution of portions of the decorations of his master Ghirlandaio, as in the *predelle* of the altar-piece in the Florence Academy (1485), two compartments of the *predelle* of the altar-piece at Narni (1486), and in the Church of the Innocenti, Florence (1488). His artistic personality has been reconstructed under the name *Alunno di Domenico* (Disciple of Domenico Ghirlandaio) by Berenson, Burlington Magazine, March, 1903.

B29 MADONNA AND CHILD, WITH SS. LOUIS OF TOULOUSE, JOHN AND DONORS. The donors are thought to be Francesco Sassetti and wife, Nera Corsi, Florentines of wealth and influence, closely allied to the great banking firm of the Medici. This identification is based upon the resemblance of the portraits of the donors to those of Francesco Sassetti and wife in the series of frescoes illustrating the life of St. Francis in the Capella Sassetti in Santa Trinita, Florence, by Domenico Ghirlandaio, completed, 1486.

The Virgin is seated on a throne of architectural design, the dome of which is carved as a golden shell. She is clad in a red dress embroidered with gold, and a greenish blue cloak, similarly embroidered. The nude Child, seated on her right knee, holds a pomegranate in his left hand. On the left is St. Louis of Toulouse, with bishop's mitre and crozier, and on the right, St. John, a golden aureole above his head. At the bottom are the donors.

On wood panel, 59½x31½ inches. *Ancona* or altar-piece. Not signed, dated MCCCCLXXXVI. Described and illustrated: Venturi, "L'Arte," July-August, 1910, pp. 286-288; Venturi, "Storia dell' Arte Italiana," 1911, Vol. VII, pt. 1, p. 765; W. Roberts, Monograph, London, 1916; bulletin of the City Art Museum, January, 1924. Attribution indorsed by Bernhard Berenson, 1923. From the collections of Marchesi Menafoglio, Modena; Chevalier Pietro Foresti, Carpi.

Purchased, 1922.

BECKWITH, JAMES CARROLL, [1852-1917] AMERICAN

Born in Hannibal, Mo., 1852; died, New York City, 1917. Pupil of the National Academy of Design, New York; l'Ecole des Beaux Arts and Carolus Duran, Paris.

B7 INGEBORG. The head of a woman, and the back of her covered neck, and shoulders, compose the picture. The head is turned toward us over the shoulder so that the face is seen in profile; a face with clean-cut features, dark eyes, red lips, set off by a mass of brown hair. She wears a blue collar of soft folds and brown dress.

On canvas, 15x12 inches. Signed in upper left-hand corner: Carroll Beckwith.

Purchased, 1910.

BENSON, FRANK WESTON, [1862- AMERICAN

Born in Salem, Mass., 1862. Studied at Boston Museum School of Fine Arts; and in Atelier Julian, Paris, under Boulanger and Lefebvre.

B8 SUMMER AFTERNOON. The composition is a modern idyl, a characteristic plein-air interpretation of American holiday life. On a grassy bank by the water's edge, in the shade, three girls and a dog are grouped. A hot sun beats through the foliage and patterns the foreground with shadows. Beyond is blue water, upon which one or two pleasure boats are bobbing at anchor, and others are sailing in the distance. Further off, is land in a drapery of colorful haze, and above, the sky changes to a deep blue.

On canvas, 30x40 inches. Signed in lower left-hand corner: F. W. Benson, 1906.

Purchased, 1910.

BERNINGHAUS, OSCAR E. [1874-] AMERICAN

Born in St. Louis, Mo., 1874. Pupil of the St. Louis School of Fine Arts.

B9 WAITING. A wayside hostelry of the West during pioneer days, with several horses hitched in line before the door. It is night, or late afternoon, and snow is falling.

On canvas, 21½x31 inches. Signed: O. E. Berninghaus.

Purchased, 1910.

MADONNA AND CHILD, WITH SS. LOUIS OF TOULOUSE, JOHN, AND DONORS
BY BARTOLOMMEO DI GIOVANNI

BIBLIOTHEQUE DU DAUPHIN, VERSAILLES
BY CHARLES BITTINGER

BINGHAM, GEORGE CALEB [1811-1879]
AMERICAN

Born near Weirs Cave, Va., 1811; died, Kansas City, Mo., 1879. He came to Missouri when eight years old and lived in Arrow Rock, Saline County, then in Old Franklin, serving as an apprentice to a cabinet maker. As a boy he came under the influence of Chester Harding's paintings. He studied for three years at the Pennsylvania Academy and then opened a studio at Washington, where he met with success. Returning to Arrow Rock, he painted the life about him, earning the sobriquet, "Missouri Artist." In 1856 he went to Düsseldorf, where he remained for some time. At the time of his death he was professor of Fine Arts in the University of Missouri. His paintings are valuable contemporary records of the period in which he lived.

B12 DANIEL BOONE ESCORTING A BAND OF PIONEERS INTO THE WESTERN COUNTRY. The emigration of Daniel Boone (1734-1820) and his family from North Carolina to Kentucky in 1776, passing through the Cumberland Gap.

Along a mountain road travels a party of pioneers, men and women some mounted and some on foot. At the head of the band is Daniel Boone. He carries a gun on the left shoulder and leads a white horse upon which a woman rides. His clothes are of buckskin and he wears moccasins. The painting is in Bingham's latest style, and the figures are more idealized than those of his earlier canvases.

On canvas, 36x52 inches. Not signed. Included in the exhibition of Bingham's paintings, Columbia, Mo., 1910.

Presented to Washington University by Nathaniel Phillips of Boston, 1890. Lent to the Museum.

B13 PORTRAIT OF DOCTOR F. OSCAR POTTER. Head and shoulders of young man, toward the right; gray eyes and long, dark brown hair, reaching to the cheeks. He wears a black coat, white shirt and low collar with black tie. The background is olive brown.

On canvas, 24x30 inches. Not signed.

Presented by Dr. F. Oscar Potter, 1912.

B33 LANDSCAPE. Said to be a scene between St. Louis and Alton. In a level, wooded pasture several cows are resting. Between the trees are vistas of atmospheric distance. In the left foreground stands a broken tree trunk, and beyond is a small stream. A high hill rises in the extreme distance.

On canvas, 39x48 inches. Not signed.

Bequest of Mrs. Chester Harding Krum, 1923.

BITTINGER, CHARLES [1879-] AMERICAN

Born, Washington, D. C., 1879. Studied at the Ecole des Beaux-Arts, Delacluze and Colarossi Academies in Paris.

B32 BIBLIOTHÈQUE DU DAUPHIN, VERSAILLES. An interior decorated in blue and gold, with furnishings in the style of Louis XV. On the right is a gilded console with brown marble top on which stands a bust of a man. On the left, beneath a large painting, is another table and by it a painted chair with blue upholstery. A large chandelier hangs from the ceiling.

On canvas, 40⅛x25⅞ inches. Signed: C. Bittinger, Versailles, 1906.

Purchased, 1923.

BLAKELOCK, RALPH A. [1847-1919] AMERICAN

Born, New York City, 1847; died, 1919. Self-taught. Educated as a physician, he gave up this profession to become a painter, opening a studio in New York. During the period of his greatest activity, his paintings, with their phantasy and imaginative play, were not appreciated by public taste. He suffered extreme privations, and finally his mind gave way. An exhibition of his paintings in New York 1902 marked the beginning of a more general appreciation of his work.

B14 WOOD INTERIOR. A forest interior in the browns and russets of autumn. To the right and left are banks of trees and undergrowth. In the center of the foreground is a plot of bare earth upon which the sun strikes warmly. Through the branches is a glimpse of dark blue sky.

On canvas 16x24 inches. Signed: R. A. Blakelock (in an arrow head).

Purchased, 1914.

BOCK, THEOPHILE DE [1851-1904] DUTCH

Born in Haarlem, 1851; died, 1904. Pupil of J. W. Van Borselen and of J. Weissenbruch.

B15 EDGE OF THE WOOD. In the immediate foreground and stretching along at the left is green pasture land, with a grass-topped sand hill toward the distance. At the right and well across the picture, the woods project. The landscape is silvery, with foliage, clouds and sands in grayish greens and blues.

On canvas, 28x40 inches. Signed in lower left-hand corner: Th. de Bock.

Purchased, 1915.

WOOD INTERIOR BY RALPH A. BLAKELOCK

EDGE OF THE WOOD BY THEOPHILE DE BOCK

BOGERT, GEORGE H. [1864-] AMERICAN

Born in New York, 1864. Studied under Thomas Eakins, Philadelphia; in Paris under Collin, Aime Morot and Puvis de Chavannes.

B16 THE ENGLISH CHANNEL FROM ST. IVES TO LELANT. A view from the English coast; a stretch of sandy beach in the foreground, and beyond, an expanse of blue-green water under a luminous evening sky in which the crescent moon appears. Streaks of pink, reflected from the western horizon, linger among the darkening blues and pale greens of the sky.

On canvas, 30½x45 inches. Signed in lower right-hand corner: Geo. H. Bogert.

Purchased by subscription and presented to Washington University, 1895. Lent to the Museum.

BONHEUR, MARIE ROSA [1822-1899] FRENCH

Born in Bordeaux, 1822; died in Paris, 1899. Pupil of her father, Raymond Bonheur. From 1849 until the time of her death she was Director of the Paris Free School of Design for Young Girls, of which she was the founder.

B17 CATTLE IN THE HIGHLANDS. Upon a rock-strewn upland is a herd of cattle. Purple mountain peaks, with here and there gleaming stretches of snow, cut the sky-line along the horizon. The careful drawing and vigorous yet detailed painting of the cattle, masses of rock and crimson heather, are characteristic of the latter period of the work of the artist.

On canvas, 39x24½ inches. Signed in lower left-hand corner: Rosa Bonheur, 1888.

Purchased by subscription and presented to Washington University, 1898. Lent to the Museum.

B27 RELAY OF HUNTING. In the center of a rural road stand three hunting horses, bridled and saddled and under the care of a groom who rests at the side of the road. The well-kept coats of the horses glisten in the light, the white color of the central one contrasting with the dappled gray on the right and the bay on the left.

On canvas, 18x26 inches. Signed in lower left-hand corner: Rosa Bonheur, 1887.

Presented by Mrs. Daniel Catlin, 1917.

BOSBOOM, JOHANNES [1817-1891] DUTCH

Born at The Hague, Holland, 1817; died at The Hague, 1891. Pupil of B. J. Van Bree and Van Hove. Best known for his views of church

interiors, painted with a command of light and shade which is reminiscent of Rembrandt and Pieter de Hoogh, though Bosboom is usually ranked as one of the founders of the modern Hague school of Dutch Painters.

B18 INTERIOR OF A DUTCH CHURCH. One looks diagonally across the main aisle, over pews, and through two archways to the farther walls and into the corner of the church. At the left, by a column in one of the archways a canopied pulpit rises. Accessory details afford notes of color.

On wood panel, 13x10 inches. Signed in lower right-hand corner: J. Bosboom.

Presented to Washington University by Professor Halsey C. Ives. Lent to the Museum.

B30 KERKE ALKMAAR. The Groote Kerke of Alkmaar was constructed between 1470 and 1489.

An interior view through a pointed arch flanked by Norman columns in warm brown shadows. Beyond the arch is a cross aisle, the far wall of which is gently suffused with warm light. The wall is interrupted by an arched recess, dimly lit, with a suggestion of stained glass at the end, through which the light faintly filters. Beneath the arch of the foreground are three figures.

On wood panel, 12½x10¼ inches. Signed: J. Bosboom.

Purchased, 1918.

BRANGWYN, FRANK [1867-] ENGLISH

Born, Bruges, 1867, of Welsh parentage. With the exception of three years under William Morris, he is practically self-taught.

B31 THE RETURN OF COLUMBUS. The foreground is occupied by a group of figures in brilliant costumes of red, orange and yellow. In the middle distance are two vessels with sails hanging loosely. At the right is a row boat and men carrying chests upon their backs. At the left above the heads of the people a group of varicolored standards hang idly in the air.

On wood, 33¾x44 inches. Signed F. B.

Purchased, 1923.

BRETON, JULES-ADOLPHE-AIME LOUIS [1827-1906] FRENCH

Born, 1827, at Courrieres, Pas de Calais; died, 1906. Studied in Ghent under the historical painter, De Vigne; in 1846 with Baron Wappers at Antwerp; finally in Paris under Drolling. His first efforts were on historical subjects, but in 1853 he exhibited "Return of the Harvesters" at the Paris Salon and the "Little Gleaner" at Brussels;

and thenceforward he was essentially a painter of rustic life, working especially in the province of Artois. His numerous subjects may be generally divided into four groups—labor, rest, rural festivals and religious festivals.

B28 THE WOUNDED SEA GULL. A young peasant woman of Normandy, her dark-garbed, robust figure silhouetted strongly against a background of sea and clouds. She holds in her hands a sea gull which has apparently been wounded. About her head is a cap of filmy material, and she wears a cape of dark cloth and a dark red waist and blue skirt.

On canvas, 37x31 inches. Signed in lower left-hand corner: Jules Breton.

Presented by Mrs. Daniel Catlin, 1917.

BRISSOT DE WARVILLE, FELIX SATURNIN [1818-1892] FRENCH

Born in Sens (Yonne), France, 1818; died in Versailles, 1892. Pupil of the Ecole des Beaux-Arts and of Leon Cogniet.

B21 THE SHEEPFOLD. In a barnyard interior, sheep are gathered, some lying down, others standing about in the quiet light; the coloring of the picture is harmonious and mellow. Chickens add touches of more vivacious color. The general tone of the picture is of browns and grays with here and there a bit of brighter green or yellow.

On wood, 15x23 inches. Signed in lower right-hand corner: F. Brissot.

Presented to Washington University by William J. Lemp, 1896. Lent to the Museum.

BRUNIN, LEON [1861-] BELGIAN

Born in Antwerp, Belgium, 1861. Pupil of Charles Verlat.

B22 THE ANTIQUARY. Interior of a room. An old man with white hair and beard examines a jeweled badge. The room is crowded with vases, books, manuscripts, jewel boxes and other objects.

On canvas, 28x36 inches. Signed: Leon Brunin, Anvers, 1887.

Bequeathed to Washington University by Gerard B. Allen, 1890. Lent to the Museum.

BRUYN, BARTHOLOMÄUS [1493?-1556?] GERMAN

Born at Cologne about 1493; died there about 1556. Painter of the Lower Rhine School, and possibly a pupil of the Master of the Death of the Virgin. He followed the style of the Van Eycks in his earlier

paintings; but, to his detriment, eventually yielded to the influence of the conventional Italian style of the period, remaining spirited and natural only in his portraits. A considerable number of his works may be found in Essen, Berlin, Frankfort, Munich and other German cities.

B23 PORTRAIT OF A WOMAN. Three-quarter length figure, standing against a dark olive background, and well filling out the canvas. She wears an over-dress or mantle of dark brown, fur-trimmed, close-fastened around the neck, and with wide-mouthed sleeves that show a lining of white; stiff ruffled collar and ruffles at her wrists, a cap or bonnet of white linen, a belt of gold and pearls clasps her waist and hangs down in front. Her hands brought together before her, hold a book. The face and hands are developed carefully.

On wood, 22½x17 inches. Not signed.

Purchased, 1915.

B24 PORTRAIT OF A MAN. A companion picture to the portrait of a woman, the man's picture perhaps shows more detailed study. The long brown fur collar of a sur-coat or cloak rather dominates the color scheme and is a good piece of texture painting. Darker brown is the rest of the garb, and like the woman, the man wears fine linen ruffles at neck and wrists. He has gray hair and long divided gray beard.

On wood, 21½x17 inches. Not signed.

Purchased, 1915.

CAMPBELL, EDWARD MORTON [1858-1911] AMERICAN

Born in Hannibal, Mo., 1858; died in St. Louis, Mo., 1911. Pupil in the St. Louis School of Fine Arts, and the Julian Academy under Lefebvre and of Otto de Thorne, Paris. For several years instructor in the St. Louis School of Fine Arts, and at one time on the staff of the City Art Museum.

C1 WHEN THE EVENING SUN IS LOW. An after-glow lights the central part of the sky and spreads in darker reds, purples and browns over scattering clouds on either hand. The landscape is dark against the after-glow, except where the ruddy light is reflected in a pool. On the right is a grove of trees, their tops outlined against the sky.

On canvas, 11x15 inches. Signed: E. M. Campbell.

Purchased, 1913.

CARLSEN, EMIL [1853-] AMERICAN

Born in Copenhagen, Denmark, 1853. Came to the United States

KERKE ALKMAAR
BY JOHANNES BOSBOOM

THE RETURN OF COLUMBUS BY FRANK BRANGWYN

in 1872. Studied architecture at the Danish Royal Academy; painting independently.

C2 COAST OF MAINE. On the left is a precipitous cliff of yellow stone against which the water strikes in a mass of white spray. The sky is light and the water deep blue, changing to light green at the crest of the waves.

On canvas, 40x50 inches. Signed in lower left-hand corner: Emil Carlsen, 1914.

Purchased, 1915.

C31 STILL LIFE. A large brass platter with handles, a silver pot and three lemons with twigs, upon a gray surface with darker gray brown background.

On canvas, 24x20 inches. Signed: Emil Carlsen.

Purchased, 1918.

C32 STILL LIFE, THE FAN. Group of a fan with blue floral decorations and carved openwork ribs; a white bowl; and a few dry chestnut burs, against a vibrant gray background.

On canvas, 15x18 inches. Signed: Emil Carlsen.

Purchased, 1919.

CARPENTER, FREDERICK GREENE
[1882-] AMERICAN

Born in Nashville, Tenn., 1882. Studied in St. Louis School of Fine Arts, Julian and Colarossi Academies, Paris; and under Jean Paul Laurens, Simon Baschet, Royer, Prinet and Richard Miller.

C4 A BRITTANY MAID. A young woman is seated, her body turned partly toward the spectator, her hands in her lap. She wears a yellow apron, and above it an embroidered red jacket over a white waist; from her white lace cap broad ribbons of red flow down. The hair is dark, the eyes gray, the flesh color clear. The background is gray.

On canvas, 33x24½ inches. Not signed.

Purchased, 1910.

CASANOVA y ESTORACH, ANTONIO
[1847-1896] SPANISH

Born in Tortosa, Spain, 1847; died, 1896. Pupil of Lorenzale at Barcelona and of Don Federigo Madrazo in Madrid. He later studied at the Spanish Academy in Rome, where he came under the influence of Fortuny's style. He settled in Paris in 1876.

C27 THE SICK MONK. An interior scene, with three monks in the garb of the Franciscan order. The sick brother sits in an arm chair, while another, watch in hand, stands before him counting his pulse, with an air of great solicitude. A third monk is entering through an open door, his arms and the pockets of his apron filled with bottles. The surface textures, especially of the flesh and garments of the monks, are painted with much detail.

On canvas, 17x22 inches. Signed in lower right-hand corner: A Casanova, Paris, 1880.

Presented by Mrs. Daniel Catlin, 1917.

CASSATT, MARY [1855-] AMERICAN

Born, Pittsburgh, 1855. Pupil of the Pennsylvania Academy of the Fine Arts, continuing her studies after 1875 in Europe. She travelled in Spain, Italy and Holland, settling finally in Paris, where she was for a number of years a pupil of Degas. The French school of Impressionists, particularly Manet and Degas, have influenced her work.

C33 PORTRAIT OF A GIRL IN GREEN. Three-quarter length portrait of a young girl seated in a chair. She wears a green, pleated dress and light colored waist. Her brown hair falls over her shoulders, as she regards intently an object which she holds in her hands.

On canvas, 32x26 inches. Signed Mary Cassatt.

Presented by an anonymous donor through the Metroplitan Museum of Art, 1922.

CAZIN, JEAN CHARLES [1841-1901] FRENCH

Born in Samer, Pas-de-Calais, 1841; died in 1901. Studied art under Lecoq de Boisbaudran in Paris; later in England, where he was affected by the pre-Raphaelite movement. He painted religious pictures, as "The Flight Into Egypt," "Hagar and Ishmael;" later developed an individual landscape style peculiar for its soft and sympathetic luminosity. He made the "Cazin sky" a distinct and beautiful thing in the interpretation of nature. From London, in 1876, he sent his first contribution to the Salon.

C28 SUNRISE. The sun is just beginning to appear over a low, flat horizon, its brilliance dimmed by the mists of early morning. Across the whole distance of the composition stretches a level, low-lying plain. A body of opalescent water, upon which the first rays of the sun are striking, occupies the greater part of the foreground.

On canvas, 18x22 inches. Signed in lower right-hand corner: J. C. Cazin.

Presented by Mrs. Daniel Catlin, 1917.

C29 SUNSET. A road runs diagonally toward the center of the composition from the lower right-hand corner. Beyond this highway

COAST OF MAINE BY EMIL CARLSEN

STILL LIFE: THE FAN
BY EMIL CARLSEN

is a grassy bank surmounted by trees; and on the nearer side is a field, enclosed by a rude fence. In the middle distance are low farmhouses. The last rays of the sun have imparted a rosy red to the sky, and this color is reflected throughout the whole landscape.

On canvas, 18x22 inches. Signed in lower left-hand corner: J. C. Cazin.

Presented by Mrs. Daniel Catlin, 1917.

CHAPMAN, CARLTON THEODORE [1860-] AMERICAN

Born in New London, Ohio, 1860. Pupil of Art Students' League and National Academy, New York, and of Academie Julian, Paris, under Boulanger and Lefebvre; also studied in South Kensington Museum.

C6 BONHOMME RICHARD CAPTURING THE SERAPIS. Naval engagement of the Amercian Revolutionary War off Flamborough Head, England, 1778. The nearer ship is the British Serapis, the other the Bonhomme Richard, commanded by John Paul Jones. The third ship in the middle distance is the American ship, Alliance, commanded by the traitor Landais who is firing into the Bonhomme Richard. The distant ships are the Pallas, one of Jones' fleet, engaging the Countess of Scarborough.

On canvas, 60x84 inches. Signed: Carlton T. Chapman.

Purchased, 1910.

CHASE, HARRY [1853-1889] AMERICAN

Born in Woodstock, Vt., 1853; died, 1889. Studied under J. M. Stuart in St. Louis; National Academy, New York; Royal Academy, under Bolonachi in Munich; under Soyer in Paris; and finally with Mesdag at The Hague.

C7 DUTCH FISHING VESSELS OFF THE COAST OFF SCHEVENINGEN. On the shallow waters of a flat coast, at nearly high tide, boats are tossing at anchor, or careening along under sail. There is a fresh breeze, and a gray sky, with bright-edged clouds. A boat has rounded to, her keel on the sands and the sea beating upon her hull, while two men carry her anchor and anchor yoke ashore. Several men on deck are hauling ropes and attending to the details of the landing.

On canvas, 36x61 inches. Signed in lower left-hand corner: H. Chase.

Bequeathed to Washington University by Miss Ellen J. McKee. Lent to the Museum.

CHASE, WILLIAM MERRITT [1849-1916] AMERICAN

Born in Franklin, Ind., 1849; died in New York City, 1916. He studied art in Indianapolis under B. F. Hayes, and then in New York as a pupil of Wyatt Eaton and of the National Academy under Wilmarth. He came to St. Louis in 1871, where he had a studio for several years. A number of St. Louis business men became interested in the young artist and enabled him to carry on further studies under Wagner and Piloty in Munich. When he returned to America, his reputation was well established. He opened a studio in New York and started the Chase School of Art. He also taught in the Pennsylvania Academy.

C8 STILL LIFE. A composition of a brass ewer, a codfish, a flounder and a bowl containing a mackerel arranged on a table of dark, polished wood. The fish glisten as though still wet. The background is dark.

On canvas, 32x39 inches. Signed: Wm. M. Chase.

Purchased, 1913.

CHICHARRO, EDUARDO [1873-] SPANISH

Born in Madrid, 1873. Pupil of the School of Fine Arts, Madrid, of Manuel Dominguez, and later of Sorolla. He also held a government scholarship in the Spanish Academy in Rome, 1899 to 1904. He is a painter of genre, portraits and landscapes.

C12 A CASTILIAN PEASANT. Full length, standing figure of a man, near life size. His features are rugged and weatherbeaten. He wears a long, black cape, broad-brimmed black hat and white sandals. At his right, a plow of primitive design stands against the plastered wall which forms the background of the picture.

On canvas, 87x86 inches. Signed: E. Chicharro—Avila—1911.

Purchased, 1914.

CHURCH, FREDERICK STUART [1842-] AMERICAN

Born in Grand Rapids, Mich., 1842. Studied in the School of the National Academy and the Art Students' League, New York, under Lemuel E. Wilmarth and Walter Shirlaw.

C13 BLACK WOLVES. A young woman accompanied by a number of wolves. Her hands rest upon the neck of two of the animals, the heads of the others appear on the right. Green light pervades the picture.

On canvas, 40x27 inches. Signed: F. S. Church, N. Y., 1901.

Purchased from the W. K. Bixby American Art Acquisition Fund for Washington University, 1917. Lent to the Museum.

STILL LIFE: FISH
BY WILLIAM M. CHASE

A CASTILIAN PEASANT
BY EDUARDO CHICHARRO

CLAESZ, PIETER [1597?-1661] DUTCH

Born, Burg-Steinfurt, Westphalia, 1597-98; died Haarlem, 1661. Painter of still life, active in Haarlem from 1617. There are two still life paintings by him in the museum at Berlin, and he is represented also at Rotterdam, Budapest, Kassel, and the Reichsmuseum, Amsterdam.

C34 STILL LIFE. A glass flagon half filled with amber colored liquid, stands on a table beside a plate of oysters and a metal tripod vessel. A knife, a piece of fruit and a bit of paper containing a brown substance, complete the composition. Painted principally in warm grays and browns, on a warm gray background.

On wood panel, 24½x19 inches. Signed with monogram: PC An 1615. From the Holscher Collection, Mülheim.

Purchased, 1922.

CLAYS, PAUL JEAN [1819-1900] BELGIAN

Born in Bruges, Belgium, 1918; died in Brussels, 1900. Pupil of Gudin, Paris. Marine painter.

C15 ON THE SCHELDT. A number of sailing vessels are grouped in a luminous setting of still blue water and warm, grayish sky, their canvas and rigging silhouetted against the fluffy clouds. In the distance on the right are other vessels near a low coast on which are a lighthouse and other structures.

On canvas, 29x43 inches. Signed: P. J. Clays 72.

Purchased by subscription and presented to Washington University. Lent to the Museum.

CLEEF, JOOST VAN [XVI CENTURY] FLEMISH

Called "Zotte Cleef" (Mad Cleef.) Born, Antwerp, *circa* 1520; died, *circa* 1556. Pupil of his father, Willem van Cleef, the elder. His paintings are in the Italian style rather than the Flemish. He came to England in 1554 and was introduced by Sir Antonio Moro to King Philip.

C37 MADONNA AND CHILD. The Madonna, seated beneath a canopy with tasselled covering, holds the nude Child. On either side in the distance are minutely painted landscapes; on the right, a stream crossed by a footbridge, a farmhouse and several figures; on the left a hunting scene in a forest. On a table before the Madonna are an apple, a pear, grapes and other fruit. On the right an earthenware jug.

On wood panel, 21¼x15⅛ inches. Not signed.

Purchased, 1924.

CLOUET, JEAN [1485-1541?] FRENCH

Born, c. 1485; died, 1540-41. Little is known of his early life, but he was possibly of Flemish origin. The year 1516 found him at the court of Francis I, where he was enrolled as one of the royal painters. Here he was known as "Janet", written also "Jeannet" or "Jehamet". This name in passing on to his son, Francis Clouet, has caused considerable confusion. Following the deaths of Bourdichon (1522) and Perreal (1528), Jean Clouet became the principal court painter with the title of Groom of the Chamber, a position which he retained by careful and conscientious work until his death. He enjoyed a high reputation and had as sitters almost the entire court of Francis I. His portrait of the king, now in the Louvre, is perhaps the best known work ascribed to him.

C35 PORTRAIT OF GUILLAUME GOUFFIER. Guillaume Gouffier, Seigneur de Bonnivet (born c. 1488) was Admiral of France under Francis I. He was killed at the battle of Pavia, 1525, where he commanded the French troops. Two other portraits of him by Clouet are extant, a drawing at the Musee Conde, Chantilly (see Gaz. B-A. Vol. XV, 1896, p. 243) and a miniature in the Bibliotheque nationale, Paris, (ms. fr. 13429, ill. Germain, les Clouets.)

The face is turned three-quarters to the left. The subject has blue eyes and light brown hair and beard. He wears a soft, black hat, a red vest and a green coat trimmed in fur. In his right hand is a roll of paper and in the left a bouquet of pansies. The background is green. At the top of the panel on a banderole is the motto FOL DESIR NOS ABVZE.

On wooden panel, 14x10½ inches. Described and illustrated by S. Reinach, Tableaux Inedits ou Peu Connus, pl. 16; illustrated S. Reinach, Repertory of French Paintings of the Middle Ages, Vol. II, p. 310; Lefenestre, Gazette des Beaux-Arts, No. 566, Aug. 1904, p. 133; P. Vitry, Les Arts, 1904, No. 28, p. 44. Exhibited: Palais-Bourbon, Paris, 1874; Exposition of French Primitives, Paris, 1904 (No. 145.) From the Collections of Prince of Valori; Eugene Richtenberger, Paris.

Purchased, 1921.

COCK, CAESAR DE [1823-1904] BELGIAN

Born, Ghent, 1823; died, Ghent, 1904. Landscape painter, singer and etcher. Studied drawing in the Academy under Felix de Vigne who encouraged him to take up etching. He went to Paris in 1855 where he came under the influence of the Barbizon school, working for a time in the vicinity of Fontainebleau Forest and later in Normandy.

C16 A WOOD INTERIOR. A still, clear stream runs between young trees. The latter interlace against the sky, and form an arbor above the water, their foliage veiling in the scene.

On canvas, 19x25 inches. Signed in lower left-hand corner: Caesar de Cock, 1870.

Presented by Halsey C. Ives to Washington University. Lent to the Museum.

STILL LIFE
BY PIETER CLAESZ

PORTRAIT OF GUILLAUME GOUFFIER
BY JEAN CLOUET

COLMAN, SAMUEL [1832-] AMERICAN

Born in Portland, Me., March 4, 1832. Studied under Asher B. Durand in New York, and also in Europe. He traveled abroad in 1862-1869, and in 1867 he founded, with James D. Smillie, the American Society of Painters in Water Color, now the American Water Color Society, and was its first president. In 1871, he again went abroad for four years, traveling extensively. His work shows the influence of these travels.

C18 AUTUMN PASTURES. A rugged pasture country with broken levels and bluffs. Cattle grazing, a house behind a knoll, a glimpse of distant sea and a narrow band of grayish sky complete the view. There are long shadows of ending day. The ground is covered with autumn grasses, and the distance softened with thin blue haze.

On canvas, 11x21 inches. Signed in lower right-hand corner: Sam. Colman, 1880.

Purchased from the W. K. Bixby American Art Acquisition Fund for Washington University. Lent to the Museum.

CONSTANT, JEAN JOSEPH BENJAMIN [1845-1902] FRENCH

Born in Paris, 1845; died, 1902. Pupil of l'Ecole des Beaux Arts and of Cabanel.

C19 HEAD OF A SPANISH WOMAN. Head and bust turned to the left. She wears a veil of open black lace over her head and a yellow scarf about her shoulders. The background is gray.

On canvas, 17x13 inches. Signed: B. Constant.

Presented to Washington University by William J. Lemp, 1896. Lent to the Museum.

COOPER, COLIN CAMPBELL [1856-] AMERICAN

Born in Philadelphia, Pa., 1856. Studied at the Pennsylvania Academy of the Fine Arts, Philadelphia, and the Julian and Delacluze Academies, in Paris.

C20 FESTIVAL HALL, LOUISIANA PURCHASE EXPOSITION (1904). A view from near the Palace of Electricity across the lagoon toward Art Hill and the cascades. In the distance is the dome of Festival Hall with the colonnades of states on either side. On the left is the German National Building and two or three state buildings. On the right is a music pavilion.

On canvas, 24x32 inches. Signed: Colin Campbell Cooper, 1904.

Purchased by subscription and presented to Washington University, 1905. Lent to the Museum.

C21 THE PLAZA, NEW YORK. Fifth Avenue at Fifty-ninth Street, with the Savoy and Netherlands hotels, the Metropolitan club, the Gerry residence and other buildings on the east side of Fifth Avenue. The street in the foreground is occupied by vehicles and pedestrians.

Water color, 26x28 inches. Signed: Colin Campbell Cooper.

Purchased by Washington University from the Wayman Crow Acquisition Fund, 1906. Lent to the Museum.

CORNELISZ, JACOB [1470?-1533?] DUTCH

Born, Oost-Zaan, North Holland, *ca.* 1470; died, Amsterdam, *ca.* 1533. He lived at Amsterdam during the first quarter of the sixteenth century and distinguished himself as a painter and designer of wood-cuts. He was one of the masters of Jan van Scorel. The greater part of his numerous pictures for the churches of Holland perished during the Reformation. His wood-cuts were as much admired as the copper plates of his contemporary, Lucas Van Leyden.

C36 MARY MAGDALEN. A half-length figure, turned to the left, standing behind a balustrade over which lies a figured textile. She is richly dressed with much gold lace and holds in her hands a glass of flagon shape. Through an opening at the left is a landscape.

On wood panel, 19⅛x15¾ inches. Inscribed: ANNO DNI 1519. From the collections of Brenken, Wewer, Westphalia; R. von Kaufmann, Berlin; and Chillingworth, Lucerne.

Mentioned, Thieme-Becker, Allgemeines Lexikon der Bildenden Kunstler, Vol. VII, page 429. Described and illustrated, Catalogue of the Chillingworth Collection, No. 25; Bulletin of the City Art Museum, October, 1923.

Presented by Edward Mallinckrodt, 1922.

CORNOYER, PAUL [1864-1923] AMERICAN

Born in St. Louis, Mo., 1864; died, 1923. Pupil of the St. Louis School of Fine Arts, and of Lefebvre, Benjamin Constant and Louis Blanc in Paris.

C23 THE PLAZA AFTER RAIN. One looks down the broad sidewalk of Fifth Avenue, past the corner of Central Park, St. Gaudens statue of General Sherman, and across the plaza, to the Cornelius Vanderbilt residence in Fifty-eighth Street. At the left the avenue stretches away until lost in the mist, with many towering buildings. At the right, across the park, the Plaza Hotel; on the opposite side are the Savoy and the Netherlands. Vehicles are in the avenue pedestrians on the walk and crossings.

On canvas, 59x59 inches. Signed in lower left-hand corner: Paul Cornoyer.

Purchased, 1910.

CRAEYER, GASPAR DE [1585-1669] FLEMISH

Born at Antwerp, 1585; died at Ghent, 1669. Studied art under Raphael van Coxis at Brussels. Was a contemporary of Rubens and Van Dyck, and was influenced to a considerable degree by their work. His coloring, in particular, has something of the warmth and glow of that of Rubens. He was court painter to the Cardinal Infant Ferdinand, governor of the Netherlands. Most of his works are altarpieces and other religious subjects.

C25 PORTRAIT OF FATHER ANDREAS ROSA. Following inscription in Latin at bottom of canvas: "Father Andreas Rosa, the first son of this Monastery, at one time Subprior at Brussels and Hasselt, [later] Prior at Ypres, Senior Jubilarian of the Profession in his province—where by the Grace of God he held the Offices of Pastor, Confessor and Preacher during 18 Advent seasons and 30 seasons of Lent."

Life-size, half-length portrait. The subject, clad in the plain brown habit of a monk, stands before a crucifix. He holds a book with red edges in his right hand.

On canvas, 42½x29 inches. Attribution by Dr. C. Hofstede de Groot. From the collection of Baron Paul Van Hoorde.

Purchased, 1915.

CRANE, FREDERICK [1847-1915] AMERICAN

Born in New Jersey, 1847; died, 1915. Began the study of painting at the age of forty-four. Later took lessons in Dresden and Paris. The first painting which he publicly exhibited was a small moonlight in oil, shown in the National Academy, New York, 1901. Afterwards showed oils, pastels and water colors in various exhibitions. Specialized in mountain painting.

C30 AMONG THE MOUNTAINS OF NORTHERN NEW JERSEY. Beyond a stretch of comparatively level foreground, rises a chain of low mountains, stretching into the distance. They are covered with grass to their summits, with patches of stunted shrubbery.

On canvas, 30x40 inches. Signed in lower left-hand corner: Fredk. Crane.

Presented by Mrs. Frederick Crane as a memorial to her husband, 1916.

CURRIER, J. FRANK [1843-1909] AMERICAN

Born in Boston, 1843; died near Boston, 1909. Pupil of the Academy of Fine Arts in Munich. Went to Europe in 1868, studied at Antwerp for one year and a half, then in Munich, where he studied for nearly thirty years. He was a leader in the American Colony there, which included Chase and Duveneck.

C26 CANAL AT DACHAU. Crossing the composition diagonally at the right is a canal on the near bank of which grows a large tree.

Beyond is a flat meadow and in the distance a number of houses at the foot of a line of hills.

On canvas, 21x35 inches. Signed: Frank Currier.

Purchased, 1910.

DABO, LEON [1868-] AMERICAN

Born in Detroit, Mich., 1868. Studied in Rome and Florence, also was a pupil of Daniel Vierge, Pierre Galland, l'Ecole des Beaux Arts and Julian Academy in Paris.

D1 DAWN; THE HUDSON RIVER. A view from a rather high hill across the river. The foreground is shrouded in mist, which is less dense toward the further shore. Cool, silvery gray tones, in broadly applied masses, predominate in the color scheme.

On canvas, 36x41 inches. Signed: Monogram and Leon Dabo.

Presented by a friend of the artist, 1910.

DAINGERFIELD, ELLIOTT [1859-] AMERICAN

Born in Harper's Ferry, Va., March 26, 1859. Studied art in New York and abroad.

D2 AN ARCADIAN HUNTRESS. The landscape is a romantic composition, rich in color, with open foreground, and gnarled, wind-modeled trees beyond, and a decorative sky. Relieved against the distant trees, is the figure of a woman, leaning upon a bow.

On canvas, 20x30 inches. Signed near center of lower margin: Elliott Daingerfield.

Purchased, 1914.

D16 SWIRLING MISTS. One gazes across the rim of a wide basin or valley, up which rolls a high bank of mist, its edges eddying in the breeze. On the nearer brink, the forms of stunted trees are silhouetted sharply against the light gray of the mist.

Water color, 9½x13¼ inches. Signed in lower left-hand corner: Elliott Daingerfield.

Purchased, 1917.

DAUCHEZ, ANDRE [1870-] FRENCH

Born in Paris, 1870. Began his career as an etcher, reproducing the works of other artists. Later studied painting with Lucien Simon. About 1890 he began to make original etchings, and has since produced many plates. Both as a painter and etcher he has been strongly attracted by the landscape along the coast of Brittany.

D17 THE WALLED TOWN; CONCARNEAU, BRITTANY. A view of the older section of Concarneau, showing the picturesque

MARY MAGDALEN
BY JACOB CORNELISZ OF AMSTERDAM

THE PLAZA AFTER RAIN
BY PAUL CORNOYER

ramparts, portions of which are believed to date from the fourteenth century. Beyond and above the ramparts are dwellings, their white walls glistening in the sunlight. At the extremity of the group of houses is a church spire, and beyond is the open country. In the right-hand corner is a smooth expanse of water, an arm of the Bay of La Fornet.

On canvas, 38½x57½ inches. Signed in lower right-hand corner: Andre Dauchez.

Purchased, 1916.

DAVIS, CHARLES H. [1856-] AMERICAN

Born in Amesbury, Mass., 1856. Pupil of Otto Grundmann and the Boston School of Fine Arts; and of the Academie Julian under Boulanger and Lefebvre, Paris.

D3 CLOUDS AND HILLS. A summer landscape with a wide expanse of deep blue sky across which roll masses of clouds. Below is a hilly landscape in strong summer greens, with tree-lined valleys, roads and houses.

On canvas, 42x34 inches. Signed: C. H. Davis.

Purchased, 1910.

DEARTH, HENRY GOLDEN [1863-1918] AMERICAN

Born in Bristol, R. I., 1863; died, New York, 1918. Pupil of l'Ecole des Beaux-Arts and Aime Morot, Paris.

D4 A QUIET POOL, PICARDY. A grassy slope in the foreground leads down to a small, sheltered pool, on the smooth surface of which are reflected at right and left groups of white walled thatched farmhouses and trees. The sky is filled with pale, vaporous clouds.

On canvas, 32x48 inches. Signed: H. Dearth.

Purchased, 1910.

DE CAMP, JOSEPH [1858-1923] AMERICAN

Born in Cincinnati, Ohio, 1858; died, 1923. Pupil of Duveneck; Cincinnati Academy; Royal Academy in Munich.

D5 ROSES. A young woman, in profile, seated before a table upon which are vases and roses, which she is arranging. Some of the roses she has placed in a pottery vase; one flower she holds in her hand.

On canvas, 40x32 inches. Signed in lower left-hand corner: J. De Camp.

Purchased, 1910.

DEFREGGER, FRANZ VON [1835-1921] GERMAN

Born in eastern Tyrol, Austria, 1835; died, 1921. When twenty-four years of age, he entered the atelier of the sculptor Stolz at Innsbruck, and later studied painting in Munich under different masters. About 1865, he entered the atelier of Piloty, where he remained for five years, having Makart and Gabriel Max as fellow students. In 1878, he was a professor in the Munich Academy. His favorite subjects were genre pictures, in which he frequently depicted the peasants of the Tyrol.

D18 BEAUTY OF TYROL. Head and shoulders of a young woman; facing toward the front; dark foreground. Her dark brown hair is held in place by a black ribbon. She wears a dress, or coat, of dark material over a lighter waist, which fits closely about her neck, where it is trimmed with bands of white and dark-colored fabric.

On canvas, 22x18½ inches. Signed on the right-hand side: Defregger, 1880.

Presented by Mrs. Daniel Catlin, 1917.

DE HAAS, MAURICE F. HENDRICK [1832-1895] AMERICAN

Born in Rotterdam, 1832; died in New York, 1895. Pupil of the Academy of Fine Arts of his native city, and studied under Louis Meyer at The Hague for two years. In 1857 he received the appointment of artist to the Dutch Navy. In 1859 he settled in New York.

D7 SANDGATE, ENGLISH CHANNEL. There is a windstorm on the coast which is lined by precipices and lower shelves of rock that run into the water. The gray-green sea beats in, and throws its spray high on a projecting table or point of rugged stone from which the returning water pours down in cascades. Through the thick air, a few sails appear. In the foreground, with the dangerous point of rock to the windward, a yawl-rigged open boat pointed seaward, is hoisting sail.

On canvas, 25x41 inches. Signed in lower left-hand corner: M. F. H. de Haas (with an anchor after the name).

Purchased from the W. K. Bixby American Art Acquisition Fund for Washington University. Lent to the Museum.

DELORT, CHARLES EDOUARD [1814-1899] FRENCH

Born in Nimes, France, 1814; died, 1899. Pupil of Gleyre and Gérôme, Paris.

D8 THE FUGITIVES. View on the coast of France. A young man and a young woman have just emerged from a yellow coach with armed outriders, and stand on the beach, in the wash of the

AN ARCADIAN HUNTRESS BY ELLIOTT DAINGERFIELD

THE WALLED TOWN, CONCARNEAU, BRITTANY
BY ANDRE DAUCHEZ

waves, awaiting a boat—seen in the distance—to take them to a vessel which appears on the horizon. A young man on horseback looks out across the water and signals to the men in the boat.

On canvas, 32x44 inches. Signed in lower left-hand corner: C. Delort.

Bequeathed to Washington University by Gerard B. Allen, 1890. Lent to the Museum.

DESSAR, LOUIS PAUL [1867-] AMERICAN

Born in Indianapolis, Ind., 1867. Pupil of the National Academy of Design, New York; Bouguereau, Robert-Fleury and l'Ecole des Beaux-Arts, in Paris.

D9 OXEN DRINKING. It is the end of day and the oxen have come down into a pool. Behind them is a cart in which a man is seated. The group is relieved against a slope or knoll, that is covered with brown grass and outcropping boulders, over which one looks into the half-shrouded descending sun. The color composition is a harmony of soft browns.

On canvas, 24x30 inches. Signed in lower right-hand corner: Dessar, 1908.

Purchased, 1910.

DEWING, THOMAS W. [1851-] AMERICAN

Born in Boston, Mass., 1851. Pupil of Lefebvre, Paris, 1876 to 1879; and of Boulanger.

D10 BROCART DE VENISE. Two women are seated in an interior. One is in an armchair, her hands hanging over its sides, the other plays upon the spinet. Both are in evening gowns of delicate shades. The wall beyond is covered with Venetian brocade faintly patterned in greens and yellows. The room is softly lighted and the atmospheric values are sensitive.

On canvas, 20x26 inches. Signed: T. W. Dewing.

Purchased from the W. K. Bixby American Art Acquisition Fund for Washington University. Lent to the Museum.

D11 THE WHITE BIRCH. In fading light appears a bit of grassy ashen green slope, with a vague cluster of bushes from which rises a thin white birch trunk. There are vague suggestions of color and form in the grass; a few white blossoms are suggested. In the garden-like spot, two women appear, in evening attire. The picture is slightly painted, but very sensitively.

On canvas, 42x54 inches. Not Signed.

Purchased from the W. K. Bixby Amercian Art Acquisition Fund for Washington University, 1908. Lent to the Museum.

D19 LADY IN YELLOW. Full-length standing figure of a woman holding a fan. Drawn in delicately contrasting colors on neutral brown paper.

Pastel drawing, size 10½x7½ inches. Signed in lower right-hand corner: T. W. Dewing, '10.

Purchased, 1916.

D20 LADY WITH A LUTE. Full-length standing figure of a woman holding a lute, her form suggested with a few strokes of the crayon. On neutral brown paper.

Pastel drawing, size 10½x7½ inches. Signed in lower right-hand corner: T. W. Dewing.

Purchased, 1916.

D21 LADY IN GREEN. Figure of a woman seated in an arm chair. Executed in delicately contrasting colors on neutral brown paper, the tint of which has been utilized by the artist as the middle tone of the drawing.

Pastel drawing, size 10½x7½ inches. Signed in lower right-hand corner: T. W. Dewing, '9.

Purchased, 1916.

DIAZ DE LA PENA, NARCISSE VIRGILE [1807-1876] FRENCH

Born in Bordeaux, of Spanish parents, 1807; died at Mentone, 1876. Studied art first as a decorator in the porcelain factory at Sevres, which he entered in his fifteenth year; then as a figure painter under the influence of Delacroix, independently; and later as a landscape painter under Rousseau.

D22 FIGURE COMPOSITION. Beneath overhanging trees are three girls, in garments of brilliant color. The two larger girls appear to be discussing the third and smaller one who stands beside them, her arms about the neck of a dog. Rich color and idyllic treatment of subject characterize the work.

On wooden panel, 12½x16 inches. Signed in lower left-hand corner: N. Diaz.

Presented by Mrs. Daniel Catlin, 1917.

DICKINSON, SIDNEY E. [1890-] AMERICAN

Born, Wallingford, Conn., 1890. Pupil of Bridgman, Volk and Chase, in New York.

D26 THE YOUNG PAINTER. Standing figure of a man facing toward the left; half-length. He is clad in a dark blue-green shirt open at the neck and dark blue trousers, the left hand clasping the belt. He has blue eyes, a short mustache and brown hair combed back from the forehead. The background is dark with suggestion of cloud forms.

On canvas, 39¾x34 inches. Not signed.

Purchased, 1920.

A QUIET POOL; PICARDY BY HENRY GOLDEN DEARTH

BROCART DE VENISE BY THOMAS W. DEWING

D27 THE BLACK CAPE. Standing figure of a woman, shown to the knees; body facing the left, head turned to the front. Her hair and eyes are black, and she wears a long, black cape, white waist and tan glove upon the left hand, which is held at the hip. The simple treatment on the dark background and drapery serves to concentrate attention upon the face.

On canvas, 49¾x31¾ inches. Not signed.

Purchased, 1920.

DORÉ, PAUL GUSTAVE [1832-1883] FRENCH

Born in Strassburg, 1832; died in 1883. He went to Paris in 1845, and finished his studies at the Lycee Charlemagne; and in 1848 was employed with M. Bertall on the "Journal pour rire."

His works are very numerous—sketches, fantastic drawings, illustrations for journals, in addition to paintings and statues. His plates for the works of Rabelais and Legend of the "Wandering Jew," "Les Contes drolatiques" of Balzac, the essays of Montaigne, the Voyage in the Pyrenees by Taine, Don Quixote, the Bible, the Inferno of Dante, the Fables of la Fontaine, Poems of Tennyson, etc., have given him a wide reputation.

D13 LOCH LOMOND. The largest of the Scottish lakes, situated in the counties of Stirling and Dumbarton. Loch Lomond is set among the mountains, in a glen that widens out and forms a basin whose rugged, rock-formed walls sparsely covered with grasses and heather in bloom, slope down to the edge of the water. Over the scene, tumultuous clouds are pouring; mist and rain descend into the valley and beams of sunshine strike through dramatically, marking their pathway in the atmosphere.

On canvas, 48x75 inches. Signed: G. Doré, 1875.

Purchased, 1913.

DOUGHERTY, PAUL [1877-] AMERICAN

Born in Brooklyn, N. Y., 1877. Studied independently in Paris, London, Florence, Venice and Munich.

D23 AFTER THE GALE. In the foreground is a rocky coast upon which break white-capped waves, sending clouds of spray into the air. The sea beyond is comparatively calm.

On canvas, 36x48 inches. Signed: Paul Dougherty.

Purchased, 1916.

DUPRÉ, JULES [1811-1889] FRENCH

Born, Nantes, 1811; died, L'Isle Adam, 1889. He commenced his career as a pottery decorator in his father's porcelain factory, later working at Sèvres. At eighteen he took up art study in Paris; two

years later, in 1831, exhibited several landscapes at the Salon. He went to England and studied with Constable by whom he was deeply impressed. He studied also with Jules Andre and Troyon at Berry, later joining Rousseau, Corot, Troyon and their companions near Barbizon, and becoming one of the important members of the Fontainebleau group or school.

D24 LANDSCAPE. On either side and beyond a pool of water in the foreground are cattle. At the further edge of the pool is a small group of trees and at the left in the distance is a low-walled cottage.

On canvas, 16x13 inches. Signed: Jules Dupré.

Presented by Mrs. Daniel Catlin, 1917.

D28 LANDSCAPE. In the foreground is a small pool or stream, reflecting darkly on its surface the trees and wind-tossed clouds. In the middle distance is a level meadow upon which cattle are grazing. A somber and foreboding atmosphere pervades the composition.

On canvas, 27x21 inches. Signed: Jules Dupré.

Presented by Edward Mallinckrodt, 1919.

DUPRÉ, JULIEN [1851-1910] FRENCH

Born in Paris, 1851; died, 1910. Pupil of Pils, Laugée and Lehman. Nephew of Jules Dupré. Was first a landscapist, but later devoted himself almost entirely to animal painting. Exhibited at every Salon from 1876 until his death.

D15 IN PASTURE. A young peasant woman, with blue blouse waist, black and gray striped dress and with spotted red handkerchief about her head, is striving to pull back a black and white cow which is walking toward the left. Across a stream through the middle ground several cattle are standing under the trees.

On canvas, 55x78 inches. Signed in lower left-hand corner: Julien Dupré, 1881.

Purchased by subscription and presented to Washington University, 1886. Lent to Museum.

D25 HAYING SCENE. In the foreground, a peasant girl, with a rude wooden fork, is collecting the hay in piles. In the middle distance are several other workers and a heavily laden wagon to which four horses are hitched.

On canvas, 48½x59 inches. Signed in lower right-hand corner: Julien Dupré, 1884.

Presented by Mrs. Daniel Catlin, 1917.

LOCH LOMOND BY GUSTAVE DORE

PORTRAIT OF A MAN
BY BARTHOLOMAUS BRUYN

PORTRAIT OF A WOMAN
BY BARTHOLOMAUS BRUYN

AFTER THE GALE BY PAUL DOUGHERTY

DUVENECK, FRANK [1848-1919] AMERICAN

Born, Covington, Kentucky, 1848; died, 1919. He went to Munich in 1870, where he became a pupil of Dietz, and where he resided for ten years. His work soon became popular, his first great success being the exhibition held in Boston in 1875. He was for many years a teacher of painting in Munich, Florence, Venice and more recently at the Cincinnati Art Academy. Among his pupils were John W. Alexander, John H. Twachtman, Joseph DeCamp, Oliver Dennett Grover, Julian Story and William M. Chase.

D29 STUDY HEAD, MAN WITH HAT. A man of rugged features, with bare neck and unshaven face. The shaded portions of the face, which is turned slightly to the left, merge into the dark background. Modelling and textures are developed with a full, flowing brush. The color scheme is dominated by the dark warm earth pigments, —the siennas and umbers—which Duveneck used freely in his portraits. The painting has the appearance of having been developed upon a dark background at a single sitting.

On canvas, 20x15 inches. Not signed. An inscription on the back of the canvas states that it was presented in 1881 to Walter MacEwen Described and illustrated in the Bulletin of the City Art Museum, April, 1921.

Purchased, 1921.

D30 THE BRIDGES, FLORENCE. A view along the River Arno, with the Ponte Santa Trinita (16th century) in the foreground. Through one of the arches of the latter is visible the Ponte Vecchio constructed about 1360, by Taddeo Gaddi, with its overhanging goldsmiths' and jewelers' shops and arched gallery. Opposite the left approach of the Ponte Vecchio is the square battlemented tower of the Palazzio Vecchio. In the extreme distance is the Ponte Alle Grazie (1237.) The painting is almost a monochrome in thin, warm washes of brown pigment, enlivened by passages of blue in the sky and water.

On canvas, 15½x23½ inches. Signed with monogram "FD." Probably painted about 1879 or 1880 when the artist was at Florence. Described and illustrated in the Bulletin of the City Art Museum, October, 1921.

Purchased, 1921.

FAULKNER, HERBERT W. [1860-] AMERICAN

Born, Stamford, Conn., 1860. Pupil of the Art Students' League, under J. Carroll Beckwith and H. Siddons Mowbray, in New York, Collin in Paris.

F1 GONDOLA STATION, VENICE. At the top of the picture is a line of buildings before which gondolas are grouped about a landing. The lower half of the composition is filled with rippling water.

On canvas, 18x24 inches. Signed: H. W. Faulkner.

Purchased by Washington University from the Crow Acquisition Fund. Lent to the Museum.

FOSTER, BEN [1852-] AMERICAN

Born, North Anson, Maine, 1852. Pupil of Abbott H. Thayer, New York; Luc Olivier Merson and Aime Morot, Paris.

F2 OCTOBER END. A level meadow through which a small stream follows a winding course, opening in a pool in the foreground. In the middle distance is a long hill, its shady slopes violet in the fading light.

On canvas, 48x42 inches. Signed: Ben Foster.

Purchased, 1910.

FRENCH, ALICE HELM [1864-] AMERICAN

(Mrs. William M. R. French). Born in Lake Forest, Ill., 1864. Pupil of the Art Institute of Chicago.

F4 THE PATH THROUGH THE DRIFTS. In the foreground is a stone walk from which the snow has been cleared and piled on either side. Two fir trees mark the gateway in a hedge through which the walk passes. In the distance, beyond a level plain, are many buildings.

Pastel, 22x30 inches. Signed: Alice H. French, 1908.

Purchased by Washington University from the J. G. Chapman Fund. Lent to the Museum.

FRIESEKE, FREDERICK CARL [1874-] AMERICAN

Born, Owosso, Mich., 1874. Pupil of the Art Institute of Chicago; Art Students' League of New York; Constant, Laurens and Whistler in Paris.

F8 TORN LINGERIE. A young woman, in negligee and wearing pink ballet slippers, sits in her boudoir mending the edge of her skirt. At the right is a small dressing table on which are a brush, a mirror and various other toilet articles. The contrasting textures of the flesh, the various fabrics and other accessories, are skillfully rendered. The predominating colors are blues, violets and pinks.

STUDY HEAD, MAN WITH HAT
BY FRANK DUVENECK

THE BRIDGES, FLORENCE BY FRANK DUVENECK

On canvas, 51¾x51¾ inches. Signed in lower right-hand corner: F. C. Frieseke, 1915. Awarded the W. M. R. French Gold Medal, the Edward B. Butler Popular Prize and the Potter Palmer Gold Medal, at the Art Institute of Chicago, 1920.

Purchased, 1916.

FULLER, GEORGE [1822-1884] AMERICAN

Born, Deerfield, Mass., 1822; died, Brookline, Mass., 1884. At the age of twenty he entered the studio of the sculptor, H. K. Brown, at Albany, N. Y., where he drew from the cast and modeled heads. Afterwards went about the country painting portraits, charging about fifteen dollars for a likeness. Settled at length in Boston, where he studied the works of Copley, Stuart and Allston. After living in that city and later in New York for a number of years, he went to England for a brief visit and for study. Having so far received little recognition, upon his return, he settled on his farm at Deerfield, where he continued to paint during his spare time. In 1876, a number of pictures sent to Boston were favorably received; and from that time until his death his success was continued.

F5 BRINGING HOME THE COW. A twilight scene in dark, warm brown tones. A woman and a cow appear indistinctly toward the left against a dark hillside. The brow of the hill is fringed with vaguely painted trees.

On canvas, 30x50 inches. Signed: G. Fuller.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1908. Lent to the Museum.

F6 THE FULLER BOY. Half-length portrait, toward the left, of a child. He wears a long, gray blouse, with white collar and red tie. The colors, principally tones of brown, are low in key. The background is dark.

On canvas, 27x22 inches. Not signed.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1910. Lent to the Museum.

F7 OLD AGE. A portrait of Mrs. Weatherbee. Head and shoulders of an elderly, gray-haired woman, facing toward the right. She wears a white cap with ribbons tied under the chin. Her dress is of dark material, against a dark background. The painting is in the artist's usual low key.

On canvas, 27x32 inches. Nor signed. Painted about 1877.

Purchased, 1915.

GARBER, DANIEL [1880-] AMERICAN

Born in North Manchester, Ind., 1880. Pupil of Cincinnati Art Academy under V. Nowottny and L. H. Meakin; Pennsylvania Academy of the Fine Arts under Thomas P. Anshutz.

G2 SEPTEMBER FIELDS. Beyond a narrow body of water, on the banks of which grow weeping willows and other trees, is a large, partially wooded hill, divided into fields. The season is suggested by orange and brown in trees and grass, set off against violet blue shadows. The atmosphere is filled with delicate haze.

On canvas, 42x50 inches. Signed: Daniel Garber.

Purchased, 1914.

GEGERFELT, WILLIAM VAN [1844-] SWEDISH

Born in Gothenburg, Sweden, 1844. Pupil of the academies at Copenhagen, Stockholm and Düsseldorf (1861-62), after which he resided for a time in Paris.

G4 VENICE. A scene on one of the quays of Venice. The canal curves away in the distance with the buildings lining it in sunlight, under a light sky broken with clouds. The foreground is in shadow which includes the lower part of the buildings. There is the usual life of the streets; a woman is seated on the stones with baskets of oranges.

On canvas, 17x13 inches. Signed in lower right-hand corner: W. Gegerfelt.

Presented by Mr. and Mrs. William J. Lemp to Washington University. Lent to the Museum.

GÉRÔME, JEAN LEON [1824-1904] FRENCH

Born in Vesoul, France, 1824; died, 1904. Studied art at Atelier Delaroche which he entered on his arrival at Paris in 1841; and at the same time at l'Ecole des Beaux-Arts. In 1844 he accompanied Delaroche to Italy and in 1856 visited Egypt and Turkey.

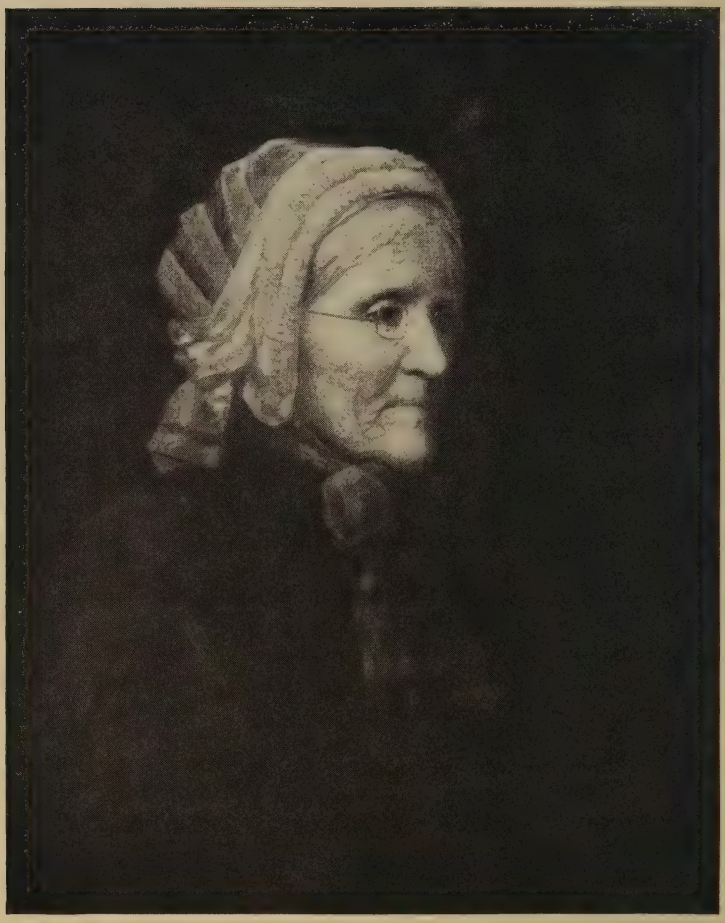
He first exhibited at the Salon of 1847, "A Combat of Cocks" (now in the Luxembourg), for which he received a medal of the third class. In 1863 he was made professor at l'Ecole des Beaux-Arts, where he gave instruction to many American students. His work included sculpture as well as painting, and among the latter not only easel pictures, but also large decorative composition.

G5 THE SENTINEL AT THE SULTAN'S TOMB. By the side of the red painted sarcophagus, over which droop a number of standards of various colors, three figures are praying—two seated on a rug and one standing behind them. At one end of the sarcophagus, in the shadow, a figure in yellow and white is seated; to the right at the other end or base of the tomb another figure in blue is standing.

On canvas, 32x26 inches. Signed on a slab at the base of the tomb: J. L. Gérôme.

Purchased, 1915.

TORN LINGERIE
BY FREDERICK CARL FRIESEKE



OLD AGE
BY GEORGE FULLER

GIANPIETRINO [XVI CENTURY] ITALIAN

Known also as Giovanni Pedrini or Pietro Rizzo (Ricci.) A painter of the Lombard school who flourished at Milan about 1520 to 1530. The dates of his birth and death are not known. He was not only an imitator of the style of Leonardo daVinci; but was, with Boltraffio, Marco d'Oggionno, Salaino, Giovan Bazzi and Cesare de Sesto, a direct pupil of the master. The gentle, smiling countenances of Gianpietrino's female heads are immediately recognized as reproductions of Leonardo's enigmatic smile as typified in the Mona Lisa. Of all the members of the Lombard school Gianpietrino was perhaps most successful in retaining this expression. He usually painted only half length figures, rarely large altar pieces, and many of his works were until recently attributed to his master or to Sodoma, Luini or Marco d'Oggionno. His paintings are characterized by cold, gray modelling and by drapery of a peculiar golden red.

G13 YOUNG PATRICIAN WOMAN. Head and bust of a young woman, facing slightly to the left. She wears a low cut bodice with full sleeves, of a rich, orange color, and a gold necklace of intricate design with a Renaissance ornament. Her golden colored hair hangs in minutely painted ringlets, and is confined at the brow by a dark ribbon from which jewels are pendant. The rendition of the features is accomplished with delicacy and precision, the modelling, with its cool, gray shadows, having a sculpturesque quality. The background is dark.

On wood panel, 24x19⅞ inches. Not signed. Described in Bulletin of the City Art Museum, April, 1922.

Purchased, 1921.

GILBERT, VICTOR GABRIEL [1847-] FRENCH

Born in Paris 1847. Pupil of Adan, Busson and Levasseur in Paris.

G10 FLOWER MARKET, PARIS. A flower-strewn market-place, in which a few patrons are leisurely inspecting the flowers, offered them. Some enjoy the display of color, while others engage in gossip. Three fashionably dressed women and a little girl have received much attention at the hands of the artist. The costumes are very carefully painted, no detail being neglected.

On canvas, 31x47 inches. Signed in lower left-hand corner: Victor Gilbert, 1881.

Presented by Mrs. Daniel Catlin, 1917.

GOYEN, JAN VAN [1596-1656] DUTCH

Born at Leyden in 1596; died at The Hague, 1656. After studying under several masters of no great power, he became a pupil of Esaias van de Velde. He traveled extensively in France, subsequently residing at Haarlem and later at Leyden. About 1631 he went to

The Hague, and 1640 was elected a member of the Painters' Guild. He was one of the earliest of the Dutch painters to essay the depiction of landscape. His earlier works were rather genre pictures than landscapes, but the landscape interest gradually came to predominate in his scenes of Dutch villages, rivers and canals.

G16 SKATING IN HOLLAND. A winter scene on a frozen stream near Dordrecht. On the left are three sleighs with two or three passengers each, drawn by horses. On the right are a number of figures engaged in a game of golf on the ice. Beyond are numerous other skaters. The city of Dordrecht is visible in the distance on the left. The tower of the Groote Kerke, a Gothic cathedral dating from 1399. rises prominently into view. Above a low horizon is a broad expanse of clouds and sky, occupying fully three-fourths of the composition. There is little suggestion of naturalistic coloring, the picture being almost a monochrome in dun colored pigment.

On wooden panel, 14¾x13½ inches. Signed: V. G., 1643. From the San Donato Collection of Prince Demidoff, Florence.

Purchased, 1916.

GROLL, ALBERT L. [1866-] AMERICAN

Born, New York, 1866. Pupil of Gysis and Loefftz in Munich. Landscape painter since 1895, his characteristic subjects being scenes in the American desert.

G14 THE ENCHANTED MESA. A precipitous rock, having an altitude of 430 feet, situated in the Acoma basin, Valencia County, New Mexico; called by the Indians, Katzima. Its summit was the site of a prehistoric Indian village, and its present name is derived from the traditions of the Keres Indians.

The level desert foreground is in deep shadow, as is also the left portion of the mesa, though warm sunlight illuminates the central and upper portion of the formation. The greater portion of the sky is filled with dark clouds.

On canvas, 39½x51½ inches. Signed: A. L. Groll.

Presented by James F. Ballard, 1922.

GROLLERON, PAUL LOUIS NARCISSE [1848-1901] FRENCH

Born at Seignelay (Yonne), 1848; died, Paris, 1901. At first devoted himself to decorative art; but subsequently enterd the studio of Bonnat, exhibiting genre pictures in the Salon of 1875 and 1877. Took up military painting in 1882. Was granted a medal of the third class at the Salon of 1886, and a medal of the second class in 1891; both for paintings of military subjects.

G11 THE BIG GUN. A number of French officers and artillerymen, in the uniforms of the period of the Franco-Prussian War (1870-71),

SEPTEMBER FIELDS
BY DANIEL GARBER

PORTRAIT OF A YOUNG PATRICIAN LADY
BY GIANPIETRINO

are grouped around a field gun of large caliber. The cannon has been wheeled into position behind an opening in a stone wall. In the distance are files of red-trousered soldiers.

On canvas, 15½x24 inches. Signed in the lower right-hand corner: P. Grolleron, '81.

Presented by Mrs. Daniel Catlin, 1917.

GROVER, OLIVER DENNETT [1861-] AMERICAN

Born, Earlville, Ill., 1861. Pupil of Frank Duveneck, in Florence and Venice; of the Royal Academy in Munich; of Boulanger, and later of Jean Paul Laurens, in Paris.

G15 EMERALD LAKE. A vista between groups of trees toward a lake and distant blue hills. In the foreground, which is alternately in deep blue green shadow or warm sunlight, are groups of figures. Touches of orange and brown in the foliage.

On canvas, 18x23¾ inches. Signed: Oliver Dennett Grover, 1920.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1920. Lent to the Museum.

GUIDO, RENI [1575-1642] ITALIAN

Born at Bologna, 1575; died there, 1642. Guido Reni first studied art under Calvaert and later in the rival studio of the Carracci at Bologna. About the end of the sixteenth century he went to Rome where he was a rival of Caravaggio. His fame grew rapidly, and Pope Paul V and the Cardinal Borghese showered commissions on him. The well-known "Phoebus and Aurora" was executed during this period as a fresco for one of the palaces of the Cardinal. Becoming dissatisfied with his treatment in Rome, he made a number of visits to Bologna and other cities. On account of his love for gambling, he became involved in difficulties which exerted a weakening influence upon the art of his latter years; but despite this, he is ranked as one of the foremost artists of his century—the period of incipient decadence in Italian painting.

G12 SAINTE MARIE MADELEINE. The Madgalen is seated and gazes up with penitent expression. She wears an outer mantle of red and an undergarment of white, both of which have partially fallen from her body. Her left hand rests upon a skull, while her right hand holds her mantle above her shoulder. Above are two cherubs.

On canvas, 66x52 inches. Not signed. From the collection of the Countess Zbiziersska, Poland.

Presented by John T. Milliken, 1917.

GUILLEMET, JEAN-BAPTISTE-ANTOINE [1843-1918] FRENCH

Born, Chantilly (Oise), 1843. Died, Dordogne, 1918. Pupil of Corot and later of Daubigny and Courbet. During his youth he associated with members of the Impressionist school, and is among the men represented in Manet's picture, The Balcony. He painted landscapes and seascapes: views from the neighborhood of Paris, and the shores of the Channel, and at Morêt-sur-Loing.

G9 A FISHING VILLAGE. A stretch of sandy beach backed by rocky cliffs, above which the tops of fishermen's houses and the steeple of a village church are visible. A narrow strip of sea is seen on the horizon. The blue sky is filled with drifting clouds, and pools in the foreground reflect the blue of the sky. The cliffs are brown, with patches of scant green herbage.

On canvas, 24x32 inches. Signed in lower left-hand corner: A. Guillemet.

Presented to Washington University by William J. Lemp, 1896. Lent to the Museum.

HAMILTON, J. WHITELAW [1860-] BRITISH

Born, Glasgow, Scotland, 1860. Pupil of Dagnan-Bouveret and Aime Morot, Paris.

H1 A CLYDE SHIPYARD. View across the river Clyde in the early evening toward a shipyard where a large vessel is in course of construction. In the foreground at the left are several lighters, and there is a sailboat in mid-stream at the right.

On canvas, 16x24 inches. Signed: J. Whitelaw Hamilton.

Purchased by subscription and presented to Washington University, 1896. Lent to the Museum.

HARRISON, ALEXANDER [1853-] AMERICAN

Born, Philadelphia, Pa., 1853, Studied in the Pennsylvania Academy of the Fine Arts, and later in l'Ecole des Beaux-Arts, and under Gérôme, Paris.

H4 LE CRÊPUSCULE (TWILIGHT). A view from the shore out over the open sea at twilight. The full moon has lately risen and throws a shining pathway across the water, touching the crest of the waves with flecks of gold. The influence of the recent sunset lingers in the sky and is reflected in the water, giving a purple tone.

On canvas, 59x126 inches. Signed in lower right-hand corner: Alex. Harrison, 1885. In 1885, for this painting, Mr. Harrison was awarded a cash prize of $2,500 at a Competitive Prize Fund Exhibition held in New York, and honorable mention, Paris Salon.

Presented to Washington University by the artist, 1886. Lent to the Museum.

HARRISON, L. BIRGE [1854-] AMERICAN

Born in Philadelphia, Pa., 1854. Pupil of Cabanel in Paris.

H5 THE FLAT-IRON BUILDING AFTER RAIN. The view is across Madison Square southward past the Flat-iron building, down Broadway to Twenty-third street. The painting is an atmospheric study, much of the incidental detail being lost in the haze and declining light.

On canvas, 30x41 inches. Signed: Birge Harrison.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1907. Lent to the Museum.

HART, WILLIAM [1822-1894] AMERICAN

Born in Paisley, Scotland, 1822; died, 1894. Brought to America by his parents in 1831. Worked at Albany, New York, for a coachmaker, painting panels, etc. Finding that his artistic ability was greater than that required for this sort of work, he became a professional artist, painting portraits in various parts of the country. After a brief sketching tour in northern Scotland, he opened a studio in Albany in 1848, moving to New York in 1855.

H16 AUTUMN. A small stream flows along the left and through the center of the composition, dividing it into two nearly equal parts. On the right is a tangled mass of tree trunks and branches with foliage in reds, browns and yellows. On the left, a glimpse is afforded into the distance, where shadowy tree forms are silhouetted against the warm evening sky.

On wooden panel, size 6½x9½ inches. Signed in the lower right-hand corner: Wm. Hart, 1875.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1917. Lent to the Museum.

HARTMANN, KARL [1861-] GERMAN

Born, Höpfingen in Baden, 1861. Studied in the Stuttgart Art School from 1881 to 1887, under Gruenwald, Keller and Schraudolph.

H6 THE APPLE OF DISCORD. Three boys in an open space in an orchard, are struggling for an apple, which lies upon the ground, where apparently it has been thrown forward by one of the urchins.

Near a tree at a little distance a girl stands holding her apron, another boy is in the branches, dropping fruit.

On canvas, 23x31 inches. Signed in lower right-hand corner: Karl Hartmann, München.

Presented to Washington University by Mr. and Mrs. William J. Lemp. Lent to the Museum.

HASSAM, CHILDE [1859-] AMERICAN

Born in Boston, Mass., 1859. Studied in Boston and in Paris under Boulanger and Lefebvre.

H7 DIAMOND COVE, ISLE OF SHOALS. Across a shallow cove is a headland of bare, gray stone extending seaward in several broken points. The shallow water ruffled slightly by the wind, reflects broken, prismatic color.

On canvas, 25x30 inches. Signed: Childe Hassam, 1908.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1914. Lent to the Museum.

H17 THE EAST WINDOW. Beyond a circular table stands a young woman, her figure shown in profile against the light, as she gazes from a curtained window. A tall, yellow screen, with a decoration of birds and tree branches, occupies most of the background. The window curtain serves to render less dazzling, but does not exclude the bright out-door light, which plays over the form of the young woman, outlining her features and the folds of her garments in silvery tones, and producing contrasts of light and color suited for translation in impressionistic technique.

On canvas, 56½x47½ inches. Signed on the left-hand side, near the center: Childe Hassam, 1913.

Purchased, 1916.

H18 THE FÊTE OF LANNION. A view of a portion of one of the streets of the village of Lannion adjoining the river Léguer, during the celebration of a fête. The street is crowded with suggestively indicated groups of people, and the tricolor floats from houses and numerous staffs along the highway. In the background on the left is a Gothic church, and on the right are old fashioned dwellings. The scene is enveloped in gray, evening atmosphere.

Water color, 6½x9½ inches. Signed in lower left-hand corner: Childe Hassam.

Purchased, 1917.

HAWTHORNE, CHARLES W. [1872-] AMERICAN

Born in Maine, 1872. Pupil of William M. Chase and H. Siddons Mowbray, New York.

SKATING IN HOLLAND
BY JAN VAN GOYEN

THE ENCHANTED MESA BY ALBERT L. GROLL

H8 ADORATION. A young mother with an infant in her arms receives the homage of three elderly men, two of whom kneel at right and left, while the third, at the back of the group, is less distinctly seen. The man at the left presents a platter containing a fish. Other fish are in the foreground. The mother wears a pale blue dress, the infant is in white. The other members of the group appear to wear the costumes of fishermen.

On canvas, 60x49 inches. Signed: C. W. Hawthorne.

Purchased, 1914.

HENRI, ROBERT [1865-] AMERICAN

Born, Cincinnati, 1865. Studied at the Pennsylvania Academy of the Fine Arts, 1886-1888; at the Academie Julian and l'Ecole des Beaux-Arts, Paris 1888-1891; and independently in France, Spain and Italy for several years.

H19 BETALO RUBINO, DRAMATIC DANCER. Full length figure in costume, near life size, stepping forward with the left foot, hands resting on the hips. She wears a white scarf, orange bands over her bosom, a black skirt with four wide yellow stripes parallel with the hem, and red stockings. The background is in various tones of blue and green, merging into brown at the bottom.

On canvas, 77x37 inches. Signed: Robert Henri.

Acquired by purchase, 1920

HITCHCOCK, GEORGE [1850-1913] AMERICAN

Born in Providence, R. I., 1850; died in Maarken, Holland, 1913. Pupil of Lefebvre and Boulanger in Paris; Mesdag in Holland.

He resided at Egmond, near Amsterdam, where the surrounding tulip fields furnished material for many of his pictures. During his residence at Egmond, three hundred pupils came to him.

H10 FLOWER GIRL. An early summer landscape, with an airy clouded sky, in which a little blue appears behind the grays, with a foreground of field, pond and path, and in the distance a florist's garden, a house set behind trees, a windmill and a group of farm buildings. In the garden stands a young woman in blue, with a yoke upon her shoulders from which hang baskets, piled with blossoms.

On canvas, 28x31 inches. Signed in lower right-hand corner: G. Hitchcock, Copyright, 1905, by Detroit Photographic Co.

Purchased by Washington University from the J. G. Chapman Fund. Lent to the Museum.

HORNEL, EDWARD ATKINSON [1864-]
BRITISH

Born in Bacchus Marsh, Australia, 1864, of Scotch parents. Studied with William Mouncey, Edinburgh, and at the Antwerp Academy under Verlat. Worked at Cockburnspath, Scotland, with George Henry, collaborating with him at times. Their work has been described as "uniting impressionism with Japanese painting and Monticelli's splendor of color."

H11 PRIMROSES. Two small girls sit in a grassy pasture surrounded by primroses. One of them holds a bouquet of the flowers. Beyond are sheep and lambs. The tapestry-like landscape is conceived in a romantic, fairyland spirit.

On canvas, 30x35 inches. Signed: E. A. Hornel, 1905.

Purchased by Washington University from the Crow Acquisition Fund. Lent to the Museum.

HOWE, WILLIAM HENRY [1846-]
AMERICAN

Born in Ravenna, Ohio, 1846. Pupil of Otto de Thoren and Vuillefroy in Paris.

H13 A NORMAN BULL. A stable interior, with cattle and chickens. On straw, in the foreground, lies the Norman bull, a mottled animal, dark brown and white, short horns, large alert ears, piebald face. Another animal is just beyond; further back a broken partition crosses, and through it is seen a cow standing in another compartment.

On canvas, 52x82 inches. Signed in lower left-hand corner: William H. Howe, Paris, 1886.

Purchased by subscription and presented to Washington University, 1887. Lent to the Museum.

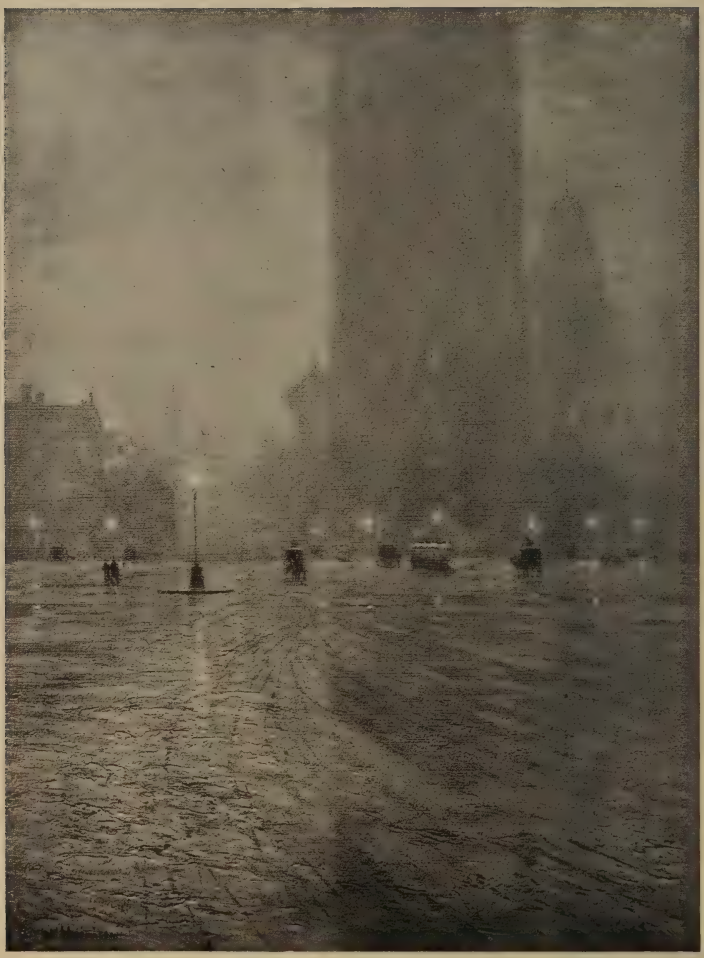
H14 IN THE MEADOW. Two cows are lying down in the corner of a field by a fence. Beyond the fence are trees and foliage and suggestion of sunlit distance. This setting, with a touch of sunshine on the pasture, is faithfully portrayed. The animals, one red and white, the other black and white, are carefully drawn.
On canvas, 36x52 inches. Signed in lower right-hand corner: William H. Howe, Paris, 1889.

Presented by Daniel Catlin, 1913.

HUNT, WILLIAM MORRIS [1824-1897]
AMERICAN

Born at Brattleboro, Vt., 1824; died in Appledore, Isle of Shoals, 1897. In 1846 he entered the Academy in Düsseldorf. It was his original intention to become a sculptor, but he soon abandoned this design

LE CREPUSCULE BY ALEXANDER HARRISON



THE FLAT-IRON BUILDING AFTER RAIN
BY L. BIRGE HARRISON

and studied painting under Couture in Paris. After completing his art studies, he lived and painted much in Europe. In America, his studios were in Boston and Newport, R. I.

H15 FONTAINEBLEAU FOREST. One looks between tall trees in a park-like forest, along a level smooth road, which soon is lost in the wooded depths. Passages of sunlight contribute to a sense of spaciousness. In a shadow a figure stands. Above, the sky is warm and gray. A rich brown tone is on the picture.

On canvas, 21½x14½ inches. Signed in lower right-hand corner: W. Hunt.

Purchased by Washington University from the Crow Acquisition Fund. Lent to the Museum.

INDONI, FILIPPO ITALIAN

Exhibited in Rome, "Le Gioie del Viaggio," in 1883; in Turin, "Costumi dell' Impero," 1884.

I5 GARDEN BORGHESE. Near the pretentious entrance of a garden are three women and a man, amusing themselves by watching the antics of a small dog which the man holds in leash by means of a red ribbon. They are clad in gay attire, with an abundance of jewels, delicate lace and elaborately figured silk and satin, all of which is painted in a very detailed style. Beyond the garden entrance are the figures of three attendants, clad in long red coats. The distance is screened by a dense grove of trees.

On canvas, 30x25 inches. Signed in the lower right-hand corner: F. Indoni, Roma, 1870.

Presented by Mrs. Daniel Catlin, 1917.

INNESS, GEORGE [1825-1894] AMERICAN

Born in Newburgh, N. Y., 1825; died at Bridge of Allan, Scotland, 1894. Studied art, for the most part, independently, beginning with engraving at about the age of sixteen. Worked for a short time with Regis Gignoux, a French artist of note who was staying in New York. Also had some instruction from Durand, whose works were a principal early influence. Spent the years 1847-48 studying and painting in Rome. Traveled and painted in Italy and France from 1871 to 1875, where he came under the influence of the poetry and atmospheric charm of the Barbizon School. His later years were spent in Montclair, New Jersey, where many of his best known works were executed.

I1 THE APPROACHING STORM. A foreground of rugged, sparsely-herbaged pasturage, with farm buildings half within the picture at the right, partly sheltered by trees, an expanse of rolling country beyond, with cattle here and there, and one or two human figures. The clouds are dark and hanging low, and the cattle seem to be aware of the impending storm.

On canvas, 50x120 inches. Signed in lower left-hand corner: G. Inness, 1893.

Purchased, 1910.

12 STORM ON THE DELAWARE. It is summer, and the soft, rich greens glow with light where sunshine breaks in from the sky. The river broadens out into the foreground, beaten smooth by the rain, colorful as it reflects the cloud masses, the struggling blue between, or the sun-touched foliage of the foreground, at the left. A crossing ferryboat, red cattle standing in the shallows, houses picturesquely nestling, all are developed with sympathetic hand. The distant hills are half obscured and above them at the left the sky is dark, with a heavy threatened storm that is passing. Segments of a double rainbow pass down from the clouds above the farther shore. The painting is executed very loosely, developed by glazings and scumblings that produce an effect of great solidity.

On canvas, 30x45 inches. Signed in lower left-hand corner: G. Inness, 1891.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1910. Lent to the Museum.

ISHAM, SAMUEL [1855-1914] AMERICAN

Born in New York, 1855; died, 1914. Pupil of Jacquesson de la Chevreuse, Boulanger and Lefebvre in Paris. Author of "History of American Painting" (1910).

13 A FAIRY TALE. A decorative canvas in purples and yellows illustrating the fairy tale of the young princess whose brother has been transformed into a fawn. She is seated at the foot of a beech tree holding in her hands a shallow blue and white bowl from which the fawn brother has been drinking. Both turn inquiring looks toward the spectator.

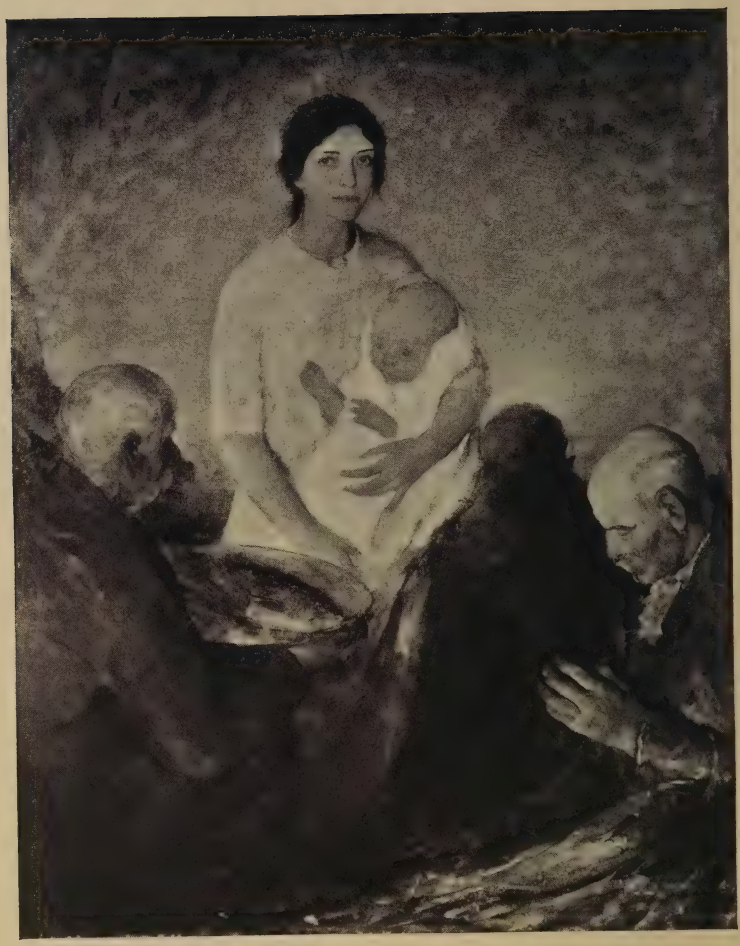
On canvas, 78x48 inches. Signed in lower left-hand corner: S. Isham, 1901.

Presented from the estate of Samuel Isham, 1914.

IVES, HALSEY C. [1847-1911] AMERICAN

Born in Montour Falls, N. Y., 1847; died, 1911. Studied art for several years in this country and abroad. The Polish artist, Piatowski, was one of his instructors; attended lectures in the schools of the South Kensington Museum, London. Professor Ives founded in 1879 the St. Louis Museum and School of Fine Arts, of which he was director. He was also director of the City Art Museum from the time of its organization in 1909 until his death. He was chief of the Department of Fine Arts of the Columbian Exposition, Chicago, 1893; and of the Louisiana Purchase Exposition, St. Louis, 1904.

THE EAST WINDOW
BY CHILDE HASSAM



ADORATION
BY CHARLES W. HAWTHORNE

I4 WASTE LANDS. Sparsely covered, rolling country beneath a leaden sky. A marshy pool in the middle distance, little clumps of trees, small vegetation in the foreground, fill in the composition. The treatment is suggestive of impressionistic breadth.

On canvas, 8x15 inches. Signed in lower right-hand corner: H. C. Ives.

Presented by Charles Nagel, 1909.

JACQUE, CHARLES EMILE [1813-1894] FRENCH

Born in Paris, 1813; died in 1894. Early in life, he entered a lawyer's office, where for diversion, he copied lithographs. Later, he enlisted as a soldier, and for five years served his country, and made drawings, which he sold for a franc apiece. In 1836 he went to England and there worked for the wood engravers. Returning to France two years later, he assisted in the illustration of several important works, and began to work as an etcher. It was not until 1845 that he began working in oils, as a painter of rustic subjects—mostly from the sheep-folds and poultry yards. He was the neighbor of Rousseau and Millet at Barbizon, and is recognized as an important member of the group of painters included under the term "The Barbizon School."

J4 LITTLE BOY BLUE. In the foreground a young shepherd, barefoot and wearing a blue shirt, is on his hands and knees dipping water from a pool, from which some of the sheep are drinking. At a little distance the greater number of the flock are resting in the shade of an old, weatherbeaten tree. Beyond, the country is level, with passages of sunlight.

On canvas, 31½x25 inches. Signed: Chs. Jacque.

Presented by Mrs. Daniel Catlin, 1917.

JOHANSEN, VIGGO [1851-] DANISH

Born in Copenhagen, 1851. Pupil of the Academy of Fine Arts, Copenhagen.

J2 CHILDREN AT THEIR EVENING WORK. A dining room in which six children are seated about a large round mahogany table, intently engaged upon various tasks. The light comes from a lamp, not visible in the picture, which hangs above the table. The facial expressions and the gradations of light are carefully but broadly expressed.

On canvas, 19x29 inches. Signed in lower left-hand corner: V. Johansen.

Purchased by subscription and presented to Washington University, 1895. Lent to the Museum.

JURRES, JOHANNES HENDRIK [1875-] DUTCH

Born in Leeuwarden, 1875. Studied at the Rijks School, Amsterdam.

J3 CHRIST HEALING THE SICK. At the right a group of afflicted people assume various attitudes of appeal toward a figure at the left; some kneel, others hold out their hands. Christ stands a little back in sympathetic attitude with outstretched hand. The picture is freely and suggestively painted in rich brown and orange tones, with passages of red in the costumes.

On canvas, 43x71 inches. Signed: J. H. Jurres.

Purchased, 1913.

KNAUS, LUDWIG [1829-1910] GERMAN

Born at Wiesbaden, Prussia, 1829; died, 1910. Pupil of Jacobi. Studied at the Düsseldorf Academy under Sohn and Schadow, 1846 to 1852; and later in Paris until 1860.

K5 HEAD. Head and shoulders of a young woman; her face turned toward the front; her body toward the left; on a gray background. She is brunette in type with dark brown hair, and wears a red waist with wide, low-cut collar of white chiffon-like material.

On wooden panel, 11x9 inches. Signed in lower left-hand corner: L. Knaus, '84.

Presented by Mrs. Daniel Catlin, 1917.

KÖNIG, HUGO [1856-] GERMAN

Born in Dresden, 1856. Studied under Oehme and in the Munich Academy under Seitz, Loefftz and Lindenschmit.

K3 BY THE RIVERSIDE. Red-roofed houses and characteristic Dutch boats by the side of a sluggish little river. The artist, by repeated scrapings and retouches, has produced a soft and atmospheric quality.

On canvas, 13½x18½ inches. Signed in lower right-hand corner: Hugo König, 1892.

Purchased by subscription and presented to Washington University, 1893. Lent to the Museum.

KONINCK, PHILIPS DE [1619-1688] DUTCH

Born, Amsterdam, 1619; died there, 1688. Pupil of his brother, Jacob de Koninck, and one of the best known followers of Rembrandt. Painter of portraits, Biblical scenes and landscapes.

STORM ON THE DELAWARE BY GEORGE INNESS

LITTLE BOY BLUE
BY CHARLES EMILE JACQUE

A MIGHTY FORTRESS IS OUR GOD
BY GOTTHARD KUEHL

CHRIST HEALING THE SICK BY JOHANNES H. JURRES

K8 HEYMAN DULLAERT (1636-1684). Dutch artist and poet. Head and bust, full face, life-sized, of a young man with long curly hair. He wears a brown beret and brown doublet faced with lighter brown and with a narrow strip of white at the throat.

On canvas, 25x22 inches.

Purchased, 1923.

KROLL, LEON [1884-] AMERICAN

Born, New York, 1884. Pupil of the Art Students League, New York, National Academy of Design, New York; and Laurens in Paris. Instructor at the National Academy of Design 1911-18.

K9 SLEEP. The setting is Central Park, New York. An undulating, wooded landscape with outcroppings of stone and a pool of water. In the foreground two women and a child are sleeping, beside them stands a young girl, another sleeping figure in the middle distance. Along the skyline are the tops of tall buildings.

On canvas, 36x48 inches. Signed: Leon Kroll.

Presented from the Henry Ward Ranger Fund, 1923.

KRUSHITSKY, CONSTANTIN J. RUSSIAN

Born in Russia.

K6 A NIGHT IN LITTLE RUSSIA. A brilliant moonlit and starlit night. The landscape takes on a blue tone from the deep luminous sky. In the foreground and stretching to some distance is a grass field, which is criss-crossed by paths, and hemmed in at the immediate left and across the picture beyond by farm buildings, stacks and forms less defined.

On canvas, 19x31 inches. Signed in lower right-hand corner: K. Krushitsky.

Purchased by subscription and presented to Washington University, 1893. Lent to the Museum.

KUEHL, GOTTHARD [1851-1915] GERMAN

Born in Lubeck, Germany, 1851; died, 1915. Studied in the Munich Academy under W. Dietz.

K7 "A MIGHTY FORTRESS IS OUR GOD". In the organ-loft of a large church a number of young girls are singing, evidently in rehearsal. They all wear the same distinctive costume—red dresses with blue aprons. There is a devotional spirit in the expression of all the faces. Those in the foreground are in shadow, while those beyond are in full light, in relief against a white wall with gilded stucco ornament. Especial brilliancy has been given the few notes of warm color in the picture by the prevailing grayness of tone in the composition.

On canvas, 50x38 inches. Signed in lower left-hand corner: G. Kuehl.

Presented to Washington University by Adolphus Busch, 1894. Lent to the Museum.

LA FARGE, JOHN [1835-1910] AMERICAN

Born in New York, 1835; died in Providence, R. I., 1910. Received his first lessons in art at the age of six from his grandfather, who was a miniature painter. Studied law and architecture, and entered the atelier of Couture in Paris, giving special attention to the studying and copying of old masters at the Louvre. Worked at Newport, R. I., with William M. Hunt, who exercised a strong influence upon him. At first he painted landscapes, figures and still life; but later took up decorative work, especially designs for stained glass windows, executing many important commissions. Traveled extensively in Japan and the South Sea Islands, making many paintings and water color sketches. Was also well known as a writer and lecturer on art.

L1 THE WOLF CHARMER. Coming from between large foreground rocks, in a forest landscape, a pack of wolves and the figure of a man with pipes are seen. The setting is mystic, in keeping with the subject. The color likewise does not assume to be realistic. All the shapes have something of grotesqueness, redolent of uncanny character, and suggestive of the natures assumed for them.

On canvas, 78x54 inches. Signed in lower right-hand corner: John La Farge, 1907, Copyrighted.

Purchased from the W. K. Bixby American Art Acquisition Fund for Washington University, 1907. Lent to the Museum.

LARSSON, CARL [1853-] SWEDISH

Born, Stockholm, 1853. He began as a retoucher of photographs, progressing to illustration and caricature, and finally to decorative and allegorical compositions in water color, pastel or oil.

L3 A SWEDISH FAIRY TALE (JACK THE GIANT KILLER). Two canvases, separated by a carved panel. The composition at the right represents a light-haired boy in a blue blouse with a leather apron over it, a faded black cap on his head and a long sword over his shoulder. The left panel shows a girl in the garb of a princess. She wears a red dress with green collar, embroidered in quaint designs in violet, yellow and white. A jeweled golden crown rests upon her head, from which depend long braids of golden hair. About her waist is a heavily jeweled girdle. In her hands she holds one end of a sheet in which lies the livid, decapitated head of a Giant, with open mouth and staring eyes. The princess does not look at this gruesome object, but straight into the eyes of the spectator. The carved, gilded panel between the canvases represents the crowned heads of the King and Queen.

HEYMAN DULLAERT
BY PHILIPS DE KONINCK

THE WOLF CHARMER
BY JOHN LA FARGE

Two canvases, each 54x18 inches. with carved panel separating them. Signed in monogram in lower left-hand corner of left panel; dated 1893 in lower right-hand corner of right panel.

Purchased by subscription and presented to Washington University, 1893. Lent to the Museum.

LATHROP, WILLIAM L. [1859-] AMERICAN

Born in Warren, Ill., 1859. Self-taught.

L4 MISTY DAY. A canal fills the foreground and recedes through the middle distance, where it disappears in mist. The banks are covered with grass, and the mist veils green foliage. The water smoothly undulates and mirrors the gray sky, green banks and buildings in limpid placidity. At a little distance ducks are crossing the stream, and further off men seem to be unloading a canal boat tied up at a large derrick. The nearer distances are seen through a film of mist, and further objects are hazily shown through the thickened atmosphere.

On canvas, 25x30 inches. Signed in lower right-hand corner: W. L. Lathrop.

Purchased, 1915.

LAWRENCE, SIR THOMAS [1769-1830] ENGLISH

Born, Bristol, 1769; died, London, 1830. He was a precocious genius, having at the age of ten set up as a portrait painter at Oxford. He was a pupil of W. Hoare, Bath, and of the Academy at London. In 1791, though under the statutory age, he was elected an Associate of the Royal Academy, and in 1794, he became a member of that body and in 1820 its President. He at first essayed classical art, but at the age of twenty-one his success with the portraits of Miss Farren, afterwards Countess of Derby, induced him to take up portraiture. To enumerate the subjects of his portraits is to name all who were pre-eminent at the time for beauty or talent. Famous among his works is the series of portraits at the Windsor Galleries of the "Victors of Waterloo" from the Duke of Wellington to the Emperor Alexander. To execute these pictures he travelled throughout Europe and was received everywhere with acclamation. Famous among his works are the portraits of Pope Pius VII, Sir John Moore and the young King of Rome, son of Napoleon.

L24 CAPTAIN STEWART. Half length portrait toward the right; broad-shouldered, with ruddy cheeks and grizzled hair. His picturesque uniform, with its swallow-tailed coat of brilliant scarlet, high choker collar and broad sash, has been rendered in a decorative style. One hand holds a pair of gloves at the hip, the other supports a sword. The background is painted to suggest a landscape, with masses of clouds, against which the figure stands out in relief.

On canvas, 49½x39½ inches. Not signed. From the collection of Major D'Arcy Irvine of Fermanagh.

Presented by Edward Mallinckrodt, 1922.

LAWSON, ERNEST [1873-] AMERICAN

Born in California, 1873. Studied in Kansas City; Art Students' League, New York; and in Paris.

L20 A ROAD BY THE PALISADES. In the foreground is a level roadway, which crosses a rustic stone culvert and disappears on the left. On the further side of the road is a precipitous boulder-strewn hill on which grow a number of small trees. The season is winter and patches of snow lie here and there. In the distance, screened by leafless tree branches, a stretch of the Hudson River is visible.

On canvas, 39½x50 inches. Signed on the lower left: E. Lawson.

Purchased, 1916.

LEEMPOELS, JEF [1867-] BELGIAN

Born, Brussels, 1867.

L21 THE CHILD JESUS. He stands with uplifted gaze and elevated hand as though engaged in prayer. A red mantle, which hangs from the left shoulder, covers the body with the exception of the right shoulder and arm, which are bare. Grassy pasture lands form a background for the figure. In the distance is a range of mountains.

On canvas, 21x15½ inches. Signed in lower right-hand corner: Jef. Leempoels, 1899.

Presented by Mrs. William A. Stickney, 1917.

LEFEBVRE, JULES JOSEPH [1834-1912] FRENCH

Born in Tournon (Seine-et-Marne), France, 1834; died, 1912. Pupil of Leon Cogniet.

L6 LA CIGALE. (The Grasshopper, the title alluding to the grasshopper of the Fables of LaFontaine, which, having done nothing but sing throughout the summer, found herself destitute upon the arrival of winter).

The figure of a woman, nude, with black hair unfastened and falling across her bosom, her chin resting on her left hand and her right hand grasping a bit of scanty drapery, which has fallen away from her. The background is a gray wall at the side of which, through a mass of leaves discolored by the early frost, one obtains a glimpse of a deep blue hill in the distance and a bit of cold blue sky with a touch of rosy cloud near the horizon. On the ground, strewn with fallen leaves, there is light frost.

A SWEDISH FAIRY TALE
BY CARL LARSSON

MISTY DAY
BY WILLIAM L. LATHROP

On canvas, 74x34 inches. Signed in upper-left hand corner: Jules Lefebvre, 1872.

Presented to Washington University by Daniel Catlin, 1893. Lent to the Museum.

L22 MORNING GLORY. A young girl, clad in filmy drapery, a yellow sash about her waist and a garland of morning glories intwined in her hair and falling over her left shoulder. The modeling is delicate and the coloring soft.

On canvas, 46x29 inches. Signed in the lower right-hand corner: Jules Lefebvre, 1879.

Presented by Mrs. Daniel Catlin, 1917.

L'HERMITTE, LEON AUGUSTIN [1844-1921] FRENCH

Born in Mont Saint Pere (Aisne), 1844; died, 1921. Studied under Lecoq de Boisbaudran, and made his debut at the Salon with charcoal drawings reflecting the life of his native village.

L8 LA MOISSON. (The harvest.) Men and women are cutting and binding the grain. In a cleared space in the foreground a scythe-man pauses and lifts his arm to his forehead. Kneeling beside him, a woman is binding a sheaf with a wisp of long straw. At a little distance another woman is also binding the grain, and two men are plying the scythe.

On canvas, 84x105 inches. Signed: L. L'Hermitte, 1883.

Purchased for Washington University from the Charles Parsons Fund, 1912. Lent to the Museum.

L23 END OF DAY. A shepherd, followed by his flock, traverses the fields in the failing light. At the right are hayricks and on the left a row of pollarded trees. Executed principally in scumblings of dark brown pigment,

On canvas, 27x30 inches. Signed: L. L'Hermitte.

Presented by Mrs. Daniel Catlin, 1917.

LILJEFORS, BRUNO ANDREAS [1860-] SWEDISH

Born in Upsala, Sweden, 1860. Pupil of the School of Fine Arts at Stockholm.

L9 WILD GEESE. The composition gives a broad expanse of marshy land with low-lying hills in the distance, at the opposite side of a river reflecting the blue sky. The picture has the effect of the evening of a day late in winter. In depressions of the ground patches

of snow linger in the midst of the tangled brown grasses. The interest centers in a flock of wild geese flying, in a long semi-circle, toward the spectator and alighting in the foreground.

On canvas, 58x87 inches. Signed in lower left-hand corner: Bruno Liljefors, 1892.

Presented to Washington University by the Fall Festivities Association of St. Louis, 1893. Lent to the Museum.

LITTLE, PHILIP [1857-] AMERICAN

Born in Swampscott, Mass., 1857. Studied at Boston Museum of Fine Arts, and independently.

L10 WHERE HAWTHORNE WROTE AND DERBY TRADED. Street scene in Salem, Mass., with the custom house in the distance. Nathaniel Hawthorne, American novelist, was surveyor of the port of Salem, 1846-1849. Elias Haskett Derby (1739-1799) was an American merchant in the India and China trade, prominent in the equipment of privateers during the Revolutionary War.

The view is up a side street to where it enters the main thoroughfare, at the custom house. A throng of people pass in the main street; nearer, a few figures are standing. In the foreground are several barrels which have afforded the artist interesting color masses. The picture is interpretative of summer day, and though the visible sky is clouded, the view is suffused with sunlight.

On canvas, 36x29 inches. Signed in lower right-hand corner: Philip Little, 1904.

Purchased, 1911.

LOEB, LOUIS [1866-1909] AMERICAN

Born in Cleveland, Ohio, 1866; died at Canterbury, N. H., 1909. Pupil of Gérôme, Paris.

L11 HEAD OF A GIRL. Head and bust, facing the front. Her hair is red and her shoulders and chest bare above loose, white drapery. The background is a landscape, with a figure suggested at the right.

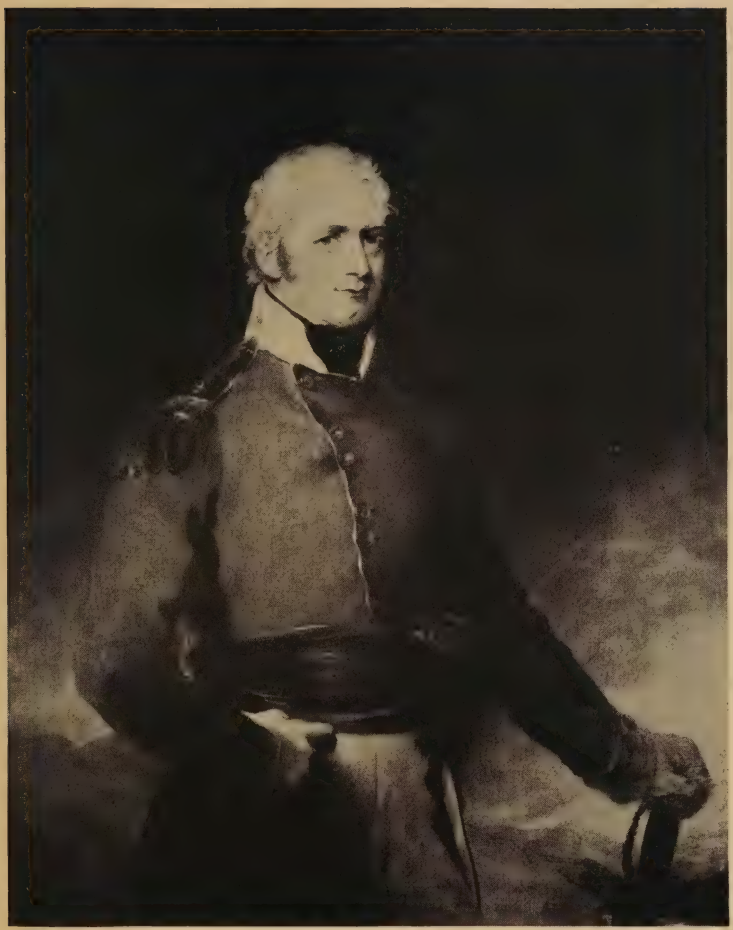
On canvas, 26x20 inches. Signed in lower left-hand corner: Louis Loeb, Copyrighted, 1906.

Purchased, 1913.

L12 SUMMER. An idyllic summer landscape. A soft blue sky is filled with large light clouds, while groups of little figures are bathing and resting near the large trees which dot the semi-level country. Over all, there is a silvery tone which increases the poetical feeling of the composition.

On canvas, 37x46 inches. Signed in lower left-hand corner: Louis Loeb, 1909.

Purchased, 1913.



PORTRAIT OF CAPTAIN STEWART
BY SIR THOMAS LAWRENCE

A ROAD BY THE PALISADES
BY ERNEST LAWSON

LOIR, LUIGI [1845-] FRENCH

Born in Goritz, Austria, 1845, of French parents. Pupil of the School of Fine Arts at Parma, Italy, and of M. Pastelot.

L13 THE END OF AUTUMN. View near the end of the Pont d'Austerlitz, on the right bank of the Seine, looking across the river towards the Jardin des Plantes, Paris. In the distance, at the right, is the dome of the Pantheon. The general color of the picture is gray. The sky is filled with luminous clouds, against which the limbs of the leafless trees are silhouetted. Brilliant touches of color in the newsstands, advertising kiosques and the numerous boutiques enliven the general effect.

On canvas, 58x117 inches. Signed in lower right-hand corner: Loir Luigi, 1882.

Purchased by subscription and presented to Washington University, 1883. Lent to the Museum.

LOISEAU, GUSTAVE [1865-] FRENCH

Born in Paris, France. 1865.

L14 LA POINTE DU JARS (Cape Frehel). From the left, a precipitous rocky shore stands out into the sea; the light plays upon the strong ridges, and fissures, clefts and projecting surfaces. The sea is green, nearby, and lively where it sweeps the rocks; farther, the atmosphere partly shrouds it. The color scheme is grayish, strongly toned with bluish greens, the rocks forming notes of browns and purples.

On canvas, 26x36 inches. Signed in lower left-hand corner: G. Loiseau, 1905.

Presented to Washington University by Messrs. Durand-Ruel. Lent to the Museum.

LORRAIN, CLAUDE [1600-1682] FRENCH

Real name, Claude Gellée; known also as Le Lorrain. Born, Chateau de Chamagne near Charmes, 1600; died, Rome, 1682. Pupil of Agostino Tassi in Rome, of Deruet at Nancy. The greater part of his life was spent in Italy, where he became master of the style called "Italian Landscape", in which nature, dramatically manipulated, serves as a background for historical or mythological subjects. These heroic landscapes, in which the figures are usually secondary, are marked by poetic feeling for space and light.

L25 THE FLIGHT INTO EGYPT. The Holy Family is traversing a road in the foreground of a spacious and imposing landscape. A herd of goats grazes about them; and just beyond, a stream crosses the landscape, tall trees rising from its opposite bank. At the right is an arched stone bridge across which shepherds drive goats and

cattle. The landscape, interspersed with forests and houses, stretches away to distant mountains.

On canvas, 38x52 inches. Not signed.

Lent by William K. Bixby, 1923.

LOW, MARY FAIRCHILD [1866-] AMERICAN

Born in New Haven, Conn., 1866. Pupil of St. Louis School of Fine Arts; Carolus-Duran and Julian Academy in Paris.

L15 GATHERING FLOWERS. A young woman and a child are at the edge of an orchard, by a brown path that leads through a field, past a wall, and along a slope. The child is seated in the bright green grass among many wild flowers, with apple blossoms in her lap. The girl stands against a fence, and reaches down a branch with more blossoms upon it to the little one. Figures and landscape are in a high key.

On canvas, 25x32 inches. Signed in lower left-hand corner: Mary Fairchild M., Paris, 1890.

Presented by the artist, 1909.

L17 GATHERING APPLES. In a low-toned landscape, a peasant woman, under an apple tree, is filling a bag with apples. A brown house, the eaves of which are on a level with the hillside, and a patch of sky form the background.

On canvas, 26x32 inches. Signed in lower left-hand corner: Mary L. Fairchild, Paris, 1886.

Presented by the artist, 1909.

L18 FIVE O'CLOCK TEA. The scene is upon a rustic balcony, or porch, screened in with vines and given fête-day atmosphere by Japanese lanterns and flowers. One of two young women is seated at an Oriental tabaret. She leans forward holding a tea cup with one hand, resting her chin upon the other. The other girl, in a negligee gown of flowered stuff, stands back against the paling, in more passive attitude.

On canvas, 61x96 inches. Signed in lower left-hand corner: Mary Fairchild MacMonnies, Paris, 1891.

Presented by the artist, 1909.

MAIGNAN, ALBERT PIERRE RÉNÉ [1835-1908] FRENCH

Born in 1835 in Beaumont sur Sarthe; died, 1908. Pupil of Noël and Luminais.

M21 HEAD. Head and bust of a woman; shoulders facing the front; head in profile toward the right; pink toned background. Her hair is held in place by a thin veil, the ends of which are loosely fastened at the back of her neck. Over her shoulders is a cape of light green fabric. She wears a low-cut waist of dark color.

On wooden panel, 13x9½ inches. Signed in upper right-hand corner Albert Maignan.

Presented by Mrs. Daniel Catlin, 1917.

MAKOWSKI, VALDIMIR EGOROVITCH [1846-] RUSSIAN

Born in Moscow, Russia, 1846. Pupil of the Academy of Fine Arts, Moscow.

M1 THE MISER. An elderly, grizzled man huddles over a desk where he has been going over money and documents. He is disturbed, and clasps down his hands over a pile of coins and bills while his eyes glare inquiringly and apprehensively at the intruder. His desk is of rich wood, with many drawers. Textures and qualities of material are well suggested.

On canvas, 28x28 inches. Signed in upper right-hand corner: V. E. Makowski, 1891.

Presented to Washington University by Gustav Cramer, 1894. Lent to the Museum.

MANET, EDOUARD [1832-1883] FRENCH

Born at Paris, 1832; died, 1883. First studied under Thomas Couture, in whose studio he remained for six years. Leaving France, he traveled in various European countries, studying the works of the masters, especially Hals, Rembrandt, Velasquez and Goya. For some years his work was alternately influenced by Couture and by Velasquez. About 1863, he became chief of the "Ecole des Batignolles," where Degas, Monet, Sisley, Pissarro and others were wont to assemble. In the same year, he aroused a storm of criticism and comment with his painting, "The Picnic," which was exhibited in the first *Salon des Refusées*. In 1864 his "Olympia" was accepted at the official show. In these pictures, Manet first gave free expression to his individual idea of painting; and, from this time on, his work was known as "impressionism." But the Salon continued to frequently refuse his pictures, and they were not received generally with much favor until the latter years of his life. In 1882, one year before his death, he was decorated with the Legion of Honor.

M22 THE READER. An elderly bearded man is shown, seated in a chair and reading from a large volume which rests upon a table before him. His attitute and the expression of his features are suggestive of concentration. He wears a gray coat, the outlines of which

are scarcely distinguishable against the gray brown background and the pervading neutral tones of chair, book and table. A stronger and more assertive color note appears in the flesh tints of the face and hands.

On canvas, 38½x31½ inches. Signed in the lower left-hand corner: Ed. Manet. Mentioned in Duret's book on Manet as No. 65, "Le Liseur" (The Reader). From the collection of M. Faure, who purchased it from the artist, about 1865.

Purchased, 1915.

MARR, CARL [1858-] AMERICAN

Born in Milwaukee, Wis., 1858. Pupil of Schuas at Weimar; Gussow at Berlin Academy; Otto Seitz, Gabriel Max and W. Lindenschmidt at Munich.

M3 EVENING. The clouds in the sky and a building at the summit of a distant hill reflect the rosy afterglow of the setting sun. In the foreground is a cow, tended by a young girl in peasant costume. The figures of the girl and cow are almost lost in the gathering shadows and but faintly separate themselves from the red-brown of the hillside.

On canvas, 30x23 inches. Signed in lower right-hand corner: Carl Marr, 1892.

Presented to Washington University by Miss Ellen J. McKee. Lent to the Museum.

MARTIN, HOMER D. [1836-1897] AMERICAN

Born in Albany, N. Y., 1836; died in St. Paul, Minn., 1897. He was self-taught, except for a short period when he received instruction from William Hart. He made frequent sketching trips to the Adirondacks and White Mountains, recording his impressions in pencil drawings. First exhibited at the National Academy of Design, New York, in 1857; and five years later came to New York, working for a time in the studio of James Smillie. In 1876 he went to England and France, and studied the old masters, whose pictures influenced his color. In 1861 he was sent to England by the Century Magazine to sketch "George Eliot's Country." The period between 1882 and 1886, known as his "Villerville-Honfleur period," was spent in Normandy, where some of his best works were executed, including the "Harp of the Winds," now in the Metropolitan Museum. For five years before his death he was almost totally blind.

M4 THE HEADWATERS OF THE HUDSON. An effect of late autumn. A row of trees across the foreground have bright-colored foliage in shadow; the remainder of the painting is in low tones, only slightly touched with light on distant hills, between which and in the foreground the river glistens with the light from a patch of turquoise sky.

LA CIGALE
BY JULES JOSEPH LEFEBVRE

LA MOISSON
BY LEON A. L'HERMITTE

On canvas, 18x32 inches. Signed in lower right-hand corner: H. D. Martin, 1869.

Purchased, 1914.

MAURY, CORNELIA F. [1866-] AMERICAN

Born in New Orleans, 1866. Studied at the St. Louis School of Fine Arts; and under Jules Lefébvre, Benjamin Constant and J. P. Laurens, Paris.

M5 THE LITTLE SISTER. A little girl is seated, her back to a window, holding a baby, who looks over her shoulder and out of doors. Another baby, half sketched in outline on the floor, is fingering its toes. The colors are quiet grayish blues and browns, with mild reds in the flesh.

Pastel, 18x14 inches. Signed in lower left-hand corner: C. F. Maury, 1895.

Presented by Mrs. Halsey C. Ives, 1912.

MAUVE, ANTON [1838-1888] DUTCH

Born at Zaandam, 1838, and died, 1888. He was a pupil of Peter Frederich Van Os, but early developed individual traits that constituted him a figure in the landscape art of his country. His draughtsmanship was sound, his technique was simple, his color was his own—and Holland's. He was a master in the representation of atmospheric effects, and his work was permeated with poetic feeling. He painted animals with knowledge and affection. In certain of his works, Mauve suggests Troyon; if not always so powerful a painter, he was usually more sympathetic. The works of Millet exercised a considerable influence upon him.

M23 BY THE RIVER. A flock of sheep grazes along the bank of a stream, under the care of a shepherd who is seen in the distance leaning upon his staff. The trunk of a large tree which stands in the foreground divides the flock into distinct groups in foreground and distance. A drooping branch of this tree extends obliquely across the top of the composition, its autumn tinted foliage screening the opposite shore of the stream. The sheep are painted in substantial fashion; but are so treated that they are a part of the composition, which is rather a landscape than a study of animals.

On canvas, 24x36 inches. Signed in lower right-hand corner: A. Mauve.

Presented by Mrs. Daniel Catlin, 1917.

M24 TWILIGHT. A study in subtle tonalities. Darkness is descending over a summer landscape. In the middle distance are the almost indistinguishable forms of a girl and a goat. Trees and greens-

ward are illuminated only by the reflected light of the sky. Dark shadows obscure the foliage. The predominating colors are warm gray greens. The indefiniteness of tree forms in the waning light has been effectively expressed.

On canvas, 23½x35½ inches. Signed in lower right-hand corner: A. Mauve.

Presented by Mrs. Daniel Catlin, 1917.

M25 COWS. Two cows stand beneath a small tree at the edge of a shallow pool, from which one of them is drinking. Nearby stands the figure of a man. A level, monotonous landscape, characteristic of many sections of Holland, stretches away to the horizon. In the distance other cattle are grazing; and an occasional house or tree rises above the sky line. This painting is an example of Mauve's earlier style.

On canvas, 15½x24 inches. Signed in lower left-hand corner: A. Mauve.

Presented by Mrs. Daniel Catlin, 1917.

MELCHERS, J. GARI [1860-] AMERICAN

Born, Detroit, Mich., 1860. Studied at Academy, Düsseldorf, Germany, and in Paris, at l'Ecole des Beaux-Arts, under Boulanger and Lefébvre.

M26 VESPERS. A study of effects of light in a church interior. A section of pews is shown, and beyond these the gray church wall, pierced by two large stained glass windows. The pews are occupied by a number of figures, but they are subordinate in interest to the broader theme of light. Rays of yellow sunlight filter in from above and strike against the wall, mingling their illumination with the more subdued light from the windows. Complex problems of reflection and diffusion are thus created.

On canvas, 21½x22¾ inches. Signed in upper right-hand part of canvas: Gari Melchers. Study for the larger composition "Easter Sunday."

Purchased, 1916.

MENZLER, W. GERMAN

M27 WOMAN. Three-quarter length figure of a young woman shown in profile, head facing toward the right. She wears a close-fitting hat and a dress of mauve material, with collar of green velvet. Just beyond her is a hedge of rose bushes, a blossom from which she holds in her hand.

On wooden panel, 13½x9 inches. Dated and signed in lower right-hand corner: W. Menzler.

Presented by Mrs. Daniel Catlin, 1917.

THE END OF AUTUMN BY LOUIS LOIR

THE FLIGHT INTO EGYPT BY CLAUDE LORRAIN

MESDAG, HENDRIK WILLEM [1831-1915]
DUTCH

Born in Groningen, Holland, 1831; died at The Hague, 1915. Did not begin to paint until after the age of thirty-five, when he studied for a while under Roelofs and Alma-Tadema. Before this he had accumulated a competence as a banker. Upon essaying the career of a painter, his rise was rapid.

M8 IN DANGER. Dutch fishing boats in a strong gale. The foremost boat has been driven in upon the sands, and white-capped waves, breaking over her stern, threaten to destroy her. A rope, attached to a buoy, has been thrown over the side of the vessel, and two men on horses have gone out into the water to secure this rope to pull the boat ashore. The sea is a warm gray-green. The sky is luminous, with light drifting clouds in the upper portion and dark-gray cloud masses along the horizon. Several boats may be seen in the far distance, making toward the shore.

On canvas, 70x54 inches. Signed in lower right-hand corner: H. W. Mesdag, 1892.

Presented to Washington University by the Fall Festivities Association of St. Louis, 1893. Lent to the Museum.

M28 SHIPS. Two small sail boats are apparently trying to effect a landing, but are hindered by the roughness of the sea. A small, heavily laden row boat stands by the side of one, while two sailors, waist deep in the water, try to take a line to the other. In the distance are a number of other small craft. The sun is just sinking, and the sky is overcast with dark clouds, whose colors are reflected in the sea below.

On canvas, 27½x35 inches. Signed in lower right-hand corner: H. W. Mesdag,

Presented by Mrs. Daniel Catlin, 1917.

METCALF, WILLARD L. [1858-]
AMERICAN

Born, Lowell, Mass., 1858. Studied with George L. Brown in Boston; Boulanger and Lefebvre in Paris.

M29 OLD HOMESTEAD, CONNECTICUT. Beyond a sunken country road is an old-fashioned two-story farmhouse of the type frequently seen in New England. A large elm stands before the house. It is night, but the entire scene is suffused with moonlight. The trunk and branches of the elm cast deep, half-obscuring shadows across the house. The sky is luminous and full of depth. The lighting of the composition has much of the cool, mysterious sheen which constitutes the charm of moonlight.

On canvas, 26x29 inches. Signed in lower right-hand corner: W. L. Metcalf.

Purchased, 1915.

MILLER, RICHARD E. [1875-] AMERICAN

Born in St. Louis, Mo., 1875. Pupil of the St. Louis School of Fine Arts; Benjamin Constant and Laurens in Paris.

M11 REVERIE. A young woman seated in a wicker lounging chair on a veranda which is screened with Venetian blinds. She wears a purple waist and pleated skirt of thin, gauzy material. High keyed, scintillating colors impart a vibrant atmospheric effect.

On canvas, 45x58 inches. Signed: Miller.

Purchased, 1914.

M10 AT HER DEVOTIONS. An elderly woman, seated, her face toward the left, her hands clasping a Bible which lies upon her lap. She gazes forward with contemplative expression. Her dress is black and the background is in tones of dark brown.

On canvas, 34x28 inches. Signed: R. E. Miller, Paris, 1900.

Presented to Washington University by the artist. Lent to the Museum.

M12 LANDSCAPE. On a hillside, with bare patches of earth showing against the low tones of green, are a few tall slender trees, their dark masses of foliage against a gray sky. The light centers over the hilltop, behind the open branches of the farthest tree.

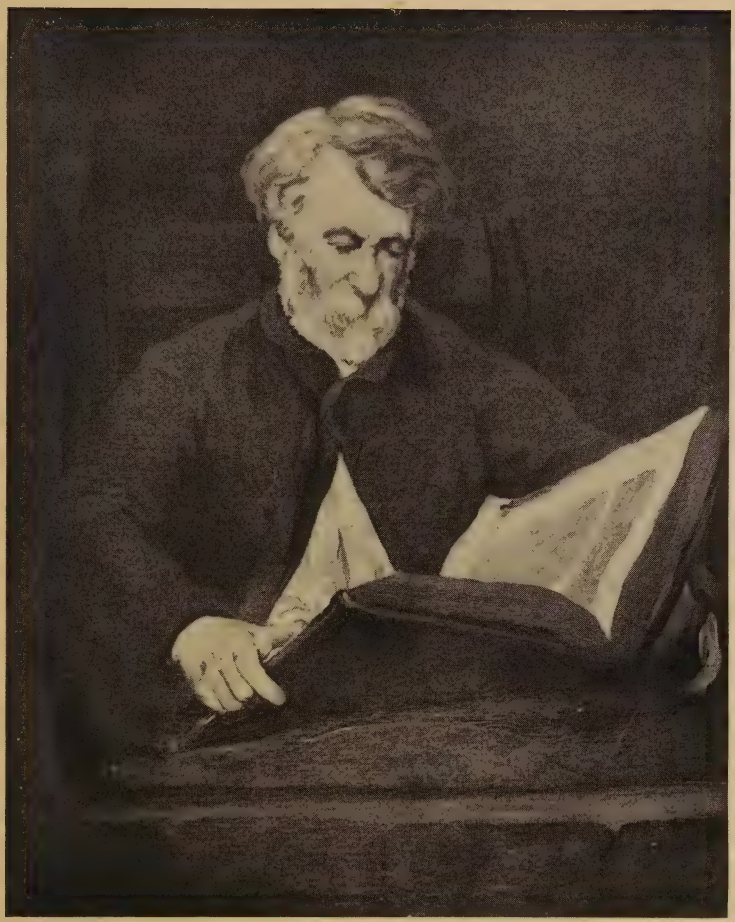
On canvas, 21x15 inches. Signed in lower right-hand corner: Richard Miller, 1901.

Bequest of Halsey C. Ives, 1912.

MONET, CLAUDE [1840-] FRENCH

Born in Paris, France, 1840. He early inclined toward an artistic career, but was strenuously opposed by his people—his father being a wealthy merchant at Havre. Like Manet, he was sent away on a foreign tour, which only intensified his devotion to art. In Havre he spent much of his time with the painter, Boudin. Later he entered the atelier of Gleyre. He exhibited in the Salons of 1865 and 1867, but not since the latter date. Monet's early days in art were filled with disappointments, but during recent years he has enjoyed great success and exceptional prosperity. For many years he has been regarded as the head of the Impressionist movement and the ablest exponent of its principles.

M13 CHARING CROSS BRIDGE. An effect of sky and water under sunlight tempered by vapor. A bridge crossing the glistening track of sunlight gives the title; in the distance is another of the Thames bridges, faintly suggested. On the Charing Cross Bridge the smoke or steam from a passing train is blown down towards the water. The colors are kaleidescopic, but the predominating tone is



THE READER
BY EDOUARD MANET

HEADWATERS OF THE HUDSON — BY HOMER D. MARTIN

blue. In the foreground a small lighter with its sail raised gives the scale of the great space suggested.

On canvas, 29x39½ inches. Signed in lower left-hand corner: Claude Monet, 1903.

Purchased, 1915.

MONTICELLI, ADOLPHE JOSEPH [1824-1886] FRENCH

Born in Marseilles, 1824, of Italian parents. Monticelli went to Paris in the middle forties, where he was a friend of Diaz, and achieved a considerable degree of popularity. He returned to Marseilles during the Franco-Prussian war, and remained there, leading an eccentric existence, until his death, in 1886.

The most distinctive quality of his work is its exuberant and fantastically brilliant color. His drawing is merely suggestive; his figures are seen only as masses, serving to form glittering color combinations.

M14 THE ARRIVAL OF THE GUESTS. The scene is near the entrance to an estate, and ladies are gathered to welcome people on horses. One rider has dismounted and stands by his horse, talking to a lady in blue, the nearest figure at the right. Opposite, a lady in yellow satin holds up a hand to allay the enthusiasm of a dog. Filling up the central picture, come the guests, two or three of whom have dismounted. A rich and romantic scene, replete with poetic fantasy.

On wood panel, 18x31½ inches. Signed in lower left-hand corner: J. Monticelli. Formerly owned by Miss Mary H. Whitwell, who purchased it from the artist.

Purchased, 1913.

MORET, HENRY [1856-1913] FRENCH

Born in Cherbourg, France, 1856; died, 1913. Pupil of Corroller and Laurens, Paris.

M15 CALM WEATHER ON THE BRITTANY COAST. On the left a high cape of pink stone slopes down to the sea, partly enclosing a small bay. The foreground is the brow of a cliff, high above the water, its surface partly covered with patches of grass. On the bay is a sailboat. The water is blue near the shore, merging into green in the deeper portions and violet as it approaches the haze-obscured skyline.

On canvas, 29x36 inches. Signed: Henry Moret, 1906.

Presented to Washington University by Messrs. Durand-Ruel. Lent to the Museum.

MORO, SIR ANTONIO [1512-1582?] DUTCH

Born at Utrecht in 1512; died at Antwerp before 1582. Called also Antonis Mor (or Moor); in England, Sir Antonio More; in Spain Moro.

He was a pupil of Jan van Scorel, studying afterwards in Italy. Returned to Holland and began to paint after the style of Holbein. His art was patronized by Charles V and Philip II of Spain, and later by the Duke of Alva. Painted many portraits of members of royal families, including Philip II of Spain, and his wife, Donna Maria; John III of Austria, and his queen, Catherine; and Queen Mary of England. Did not confine his efforts to portraits, but painted a number of historical subjects also.

M30 PORTRAIT OF A BOY. Head and shoulders of a boy, facing outward and slightly toward the right. He wears a suit of armor, highly ornamented with gold. Around his left shoulder is a red band, probably for the support of a sword. A white frilled collar extends above the high neck piece of the armor.

On wooden panel, 17⅛x13¾ inches. Not signed. From the collection of Senateur M. Colin, Paris, France. Attribution by C. Hofstede de Groot.

Purchased, 1915. another version in Epstein Coll., Chicago

MORTON, THOMAS CORSAN [1859-] BRITISH

Born in Glasgow, Scotland, 1859. Studied at the Glasgow school.

M16 THE TURNING OF THE PLOW. The composition is of softly-moulded country in the twilight hour, beneath a sky lighted from a departed sun, and with a plowman and his horses. The landscape is decoratively arranged, a bit of winding stream comes into view at the right, palely reflecting the yellow clouds, and over it an old tree spreads its gray branches and brown leaves.

On canvas, 14x27 inches. Signed in lower left-hand corner: T. Corsan Morton.

Presented to Washington University by the artist. Lent to the Museum.

MOSTAERT, JAN [1470?-1555?] DUTCH

Born in Haarlem, Holland, about 1470; died in Haarlem, 1555 or 1556. He was a disciple of Jacob Janszen of Haarlem, under whom he became a painter of history and portraits, which talents recommended him to the patronage of Margaret, sister of Philip I of Spain.

M18 PORTRAIT OF A MAN. A half-length portrait toward the right. The subject is of about middle age. His hair is brown and he is dressed in a black cap and coat, the latter trimmed with gray

OLD HOMESTEAD, CONNECTICUT
BY WILLARD L. METCALF

TWILIGHT BY ANTON MAUVE

BY THE RIVER — BY ANTON MAUVE

REVERIE BY RICHARD E. MILLER

fur. The background is a landscape with houses, trees and high mountains, minutely painted.

On wood panel, 16½x13 inches. Not signed.

Purchased, 1915.

MÜNTHE, GERHARD [1849-] NORWEGIAN

Born in Elverum, Norway, 1849. Studied in the Academies of Düsseldorf and Munich.

M19 EVENING, EGGEDAL, NORWAY. A mountainous landscape stretches to the far distance. Rugged, rock-strewn pastures form the foreground, varied by red farm buildings, fences, paths, a little winding stream that reflects the blue above. The middle distance is a wide reach of slopes and valley, with trees and open patches of field. But little raised above the mountains, is the yellow moon. The equally low sun is to the right of the fir trees, hinted at by the growing luminosity of sky in that direction.

On canvas, 78x63 inches. Signed in lower right-hand corner: Gerhard Münthe.

Presented to Washington University by Charles Parsons, 1894. Lent to the Museum.

MURPHY, J. FRANCIS [1853-1921] AMERICAN

Born, Oswego, N. Y., 1853; died, New York, 1921. Self-taught.

M20 AT SUNSET. A summer landscape in yellow green merging into darker tones of green and orange near the horizon. The effect is centered in a somewhat pale sunset behind a mass of dark trees in the middle distance, toward which a path leads. Wheel tracks filled with water showing the reflection of the yellow in the sky, assist the impression of wet weather suggested by the various colors.

On canvas, 25x36 inches. Signed in lower right-hand corner: J. Francis Murphy, 1904.

Purchased, 1913.

MYTENS, DANIEL (The Elder) [ACTIVE: XVII CENTURY] DUTCH

Born at The Hague toward the end of the sixteenth century. Was a student of the work of Rubens, whose influence is traceable in the landscape backgrounds of certain of his portraits. Came to England during the reign of James I, and was painter to the king in the time of Charles I. The fame of Mytens was overshadowed by the arrival of Van Dyck at the English Court; although the former continued in

high favor with the king, who gave him numerous commissions. Became an intimate friend of Van Dyck, who painted his portrait. Returned to his native country, where he died about 1656.

M31 PORTRAIT OF CHARLES I. (Charles Stuart, 1600-1649, King of England, 1625-1649. Executed.) Full length portrait, nearly life-size. He is dressed in elaborate fashion with the collar and George of the Order of the Garter about his neck. His hat is surmounted by plumes. A long cloak falls from his shoulders. He wears an elaborate jacket, white gauntlets, dun colored knee breeches, green stockings and white, square-toed slippers. His left arm rests lightly upon a table on which repose the royal scepter, orb and crown.

On canvas, 90¾x57 inches. Not signed. Inscribed, "Carolus, D. G. Mag. Britanniae, Franciae et Hiberniae Rex. Fidei Defensor. Aet. 33, A. 1633.

Purchased, 1916.

NAUDIN, J. [1824-] FRENCH

Born in Paris, 1824. Pupil of l'Ecole des Beaux-Arts, Paris.

N1 ECCE HOMO. The head and shoulders are shown, and part of the upstretched arms, of the well-known type of the Ecce Homo. A crown of thorns presses into the brow, and the muscles of neck and body are tense with pain.

On canvas, 18x13 inches. Signed in lower right-hand corner: J. Naudin, 1861.

Presented to Washington University by Mr. and Mrs. John Scullin, 1896. Lent to the Museum.

NEUHUYS, ALBERT [1844-1914] DUTCH

Born in Utrecht, 1844; died in 1914. Pupil of Gijsbertus Craeyvanger and of the Antwerp Academy.

N2 THE SEAMSTRESS. In a homely Dutch interior, a woman sits by a table near a window sewing. A little girl, also sitting at the table, is threading a needle. A child just out of babyhood stands at the woman's knee. The light from the window reveals forms and textures effectively. In color, the arrangement is warm, a variety of browns and grays predominating, with no decided or definite color, save the blue of the child's apron and the red of the material on which the woman is working.

On canvas, 51x42 inches. Signed in lower left-hand corner: Albert Neuhuys.

Purchased, 1910.

CHARING CROSS BRIDGE BY CLAUDE MONET

THE ARRIVAL OF THE GUESTS BY A. J. T. MONTICELLI

NEUVILLE, ALPHONSE MARIE DE [1836-1885] FRENCH

Born at St. Omer, France, 1836; died at Paris, 1885. He was a pupil of Picot. His best known works are scenes in the Franco-German War of 1870-71.

Associated with his friend Detaille, who was a pupil of Meissonier, he painted the well-known panorama of the Battle of Champaign, and each artist enjoyed the friendship and companionship of the other. Though he died comparatively young, he left behind him a serious collection of works.

N5 THE PRUSSIAN DESERTER. Two mounted French officers are questioning a Prussian deserter whom they have met on the march. Two French soldiers, who are guarding the Prussian, stand nearby, their muskets with fixed bayonets slung over their shoulders. In the background, a column of French infantry, headed by mounted officers, marches along the snow-covered highway.

On canvas, 25¾x20 inches. Signed in lower right-hand corner: A. de Neuville, 1879.

Presented by Mrs. Daniel Catlin, 1917.

NOBLE, THOMAS SATTERWHITE [1835-1907] AMERICAN

Born in Lexington, Ky., 1835; died in 1907. After studying under General Samuel Price Noble, Thomas Satterwhite became a worker in Paris in 1856, he was a pupil of Couture, and it was about 1865 that he arrested attention, after his return to Western America, by painting "The Slave Market," "Margaret Garner" and "The Price of Blood."

N4 HEAD OF A BAVARIAN GIRL. A one-third length portrait, a character study, of a peasant type, in low tone. The subject wears a brown dress, with a dark gray shawl enveloping her shoulders, and a dark bonnet-like hat. Heavy dark hair falls over her shoulders.

On canvas, 26x22 inches. Signed on back of canvas: T. S. Noble.

Purchased by Washington University from the J. G. Chapman Fund. Lent to the Museum.

OCHTMAN, LEONARD [1854-] AMERICAN

Born, Zonnemaire, Holland, 1854. Came to United States in 1866; entered a wood-engraver's office at Albany, N. Y. Self-taught.

Or FROSTY ACRES. A landscape in gray tones below thinly clouded early morning sky. The effect of quietly diffused morning light is on the picture. From under a covering of frost, the grass

in parts of the picture shows green and brown. A pool in the foreground is ice covered. The ground is flat in the nearer picture, and rises on either hand; a few trees support thin lacework of brown leaves and branches.

On canvas, 31x41 inches. Signed in lower left-hand corner: Leonard Ochtman.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund. Lent to the Museum.

ORPEN, SIR WILLIAM [1878-] BRITISH (Irish)

Born, Stillorgan, Ireland, 1878; lives in London. Studied at the Dublin School of Art and at Slade School in London.

O3 PORTRAIT OF MR. ORPEN. Three-quarter portrait toward the left. He wears a long gray coat, black knit cap and white collar. In his right hand are a number of brushes. The background, which shows a landscape with figures in bright orange, blue, red and green, is Mr. Orpen's painting, "Sowing the Seed of the Irish Free State."

On canvas, 48x35 inches. Signed: Orpen, 1913.

Purchased, 1915.

OTT, RALPH CHESLEY [1875-] AMERICAN

Born in Springfield, Mo., 1875. Pupil of the St. Louis School of Fine Arts and of John Fry, St. Louis; Jean Paul Laurens and Benjamin Constant at the Julian Academy, Paris. Studied later in Spain and Italy.

O4 PORTRAIT OF TAXILE DOAT. French ceramist (b. 1851). A collection of his work is owned by the Museum.

Seated figure, shown to below the knees. He has a long white beard and white hair and is clad in a linen duster, white waistcoat and dark trousers.

On canvas, 42x28 inches. Signed: R. C. Ott, 1911.

Purchased, 1914.

PARK, STUART [1862-] BRITISH

Born in Bidderminster, England, 1862.

P1 WHITE VIOLETS. A small bouquet of white flowers in a low brown vase, against a warm, brown ground. Slightly but expressively painted.

On canvas, 12x15 inches. Signed: Stuart Park.

Purchased by subscription and presented to Washington University, 1896. Lent to the Museum.

PORTRAIT OF A MAN
BY JAN MOSTAERT

THE SEAMSTRESS
BY ALBERT NEUHUYS

PARRISH, MAXFIELD [1870-] AMERICAN

Born in Philadelphia, Pa., 1870. Pupil of the Pennsylvania Academy of the Fine Arts and of Howard Pyle.

P2 A VENETIAN NIGHT'S ENTERTAINMENT. A number of people are grouped in an open corridor, from which through archways one looks out into the blue sky. It is an evening scene, and large yellow paper lanterns furnish the light within. People in fancy costume are at tables, with refreshments. Behind them, move waiters. In the foreground, seated upon the floor, musicians in fanciful costume are playing.

On canvas, 16x12 inches. Signed in lower left-hand corner: M. P. Executed as an illustration for a book.

Purchased by Washington University from the Crow Acquisition Fund. Lent to the Museum.

PATERSON, JAMES [1854-] BRITISH

Born in Glasgow, August 21, 1854. Studied in Paris and in Italy.

P3 COAST OF TENERIFFE. A rock-bound bay, whose shore from the viewpoint chosen forms the foreground, fills the left, and extends across in the distance. A bit of sky in warm diffused light, is seen over it. The rocks are rugged and storm worn, their upper surfaces covered by grass, mosses and shrubbery. At the foot of the winding cliff, the water breaks, and forms a long, zig-zag fringe of white at the edge of the deep blue.

Water color on paper, 14x21 inches. Signed in lower left-hand corner: James Paterson, El Burgoo Teneriffe.

Purchased by Washington University from the Crow Acquisition Fund. Lent to the Museum.

PATRICK, JOHN DOUGLAS [1863-] AMERICAN

Born, Hopewell, Pa., 1863. Pupil of Boulanger, Lefebvre, Moret and Chatran in Paris. At one time instructor in painting in the St. Louis School of Fine Arts.

P4 LUNA. Head and upper torso of a woman painted on a pale blue disk faintly outlined against a darker blue ground. One arm is raised above the head, the other holds an open book.

On canvas, 22x30 inches. Signed: Douglas Patrick.

Presented by Charles Nagel, 1921.

PELOUSE, LEON GERMAIN [1838-1891]
FRENCH

Born at Pierrelaye, Seine-et-Oise, 1838; died there, 1891.

P6 SAND DUNES, SOUTHERN FRANCE. An expanse of undulating sparsely-covered country, levels out to meet luminous, cool sky. On the left hand, trees and shrubs rise above the horizon. In the foreground two donkeys stand, and a trifle farther off, in the shadow of a tree is a cart. One animal wears a pack-saddle, and a woman stands by him with a bundle.

On canvas, 64x94 inches. Signed in lower left-hand corner: G. Pelouse. 1878.

Presented to Washington University by Mr. and Mrs. Henry Hitchcock, 1883. Lent to the Museum.

PERRAULT, LEON BAZILE [1835-]
FRENCH

Born in Poitiers, 1835. Pupil of Picot and Bouguereau.

P7 EVENING PRAYER. A dark-haired peasant child kneels with clasped hands in attitude of prayer. Her figure is shown in profile toward the right, against a landscape background. She wears a white waist, an outer skirt of red, a light brown apron and an underskirt of dark brown.

On canvas, 40x26 inches. Signed in lower right-hand corner: L. Perrault, '79.

Presented by Mrs. Daniel Catlin, 1917.

PETERS, CHARLES ROLLO [1862-]
AMERICAN

Born in California, 1862. Pupil of Virgil Williams in San Francisco; l'Ecole des Beaux-Arts, under Gérôme and of Boulanger and Lefebvre in Paris.

P8 NOCTURNE. In quiet, dark water in the middle picture the forms of trees and a house, white in daytime, now blue-gray in quiet moonlight, are reflected. The colors are warm grays and gray browns, with orange light from the window of the house.

On canvas, 24x16 inches. Signed in lower left-hand corner: Charles Rollo Peters.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1908. Lent to the Museum.

PORTRAIT OF MR. ORPEN
BY WILLIAM ORPEN

PORTRAIT OF A MUSICIAN
BY SEBASTIANO DEL PIOMBO

PICARD, GEORGES [1857-] FRENCH

Born in Remiremont, Vosges, France, 1857. Pupil of Jean Leon Gérome and of l'Ecole des Beaux-Arts, Paris.

P11 A BOOK IN THE HAREM. A girl is posed upon a rug, propped up by other fabrics, and holds a book upon her knee and reads. Rich decorative fabrics in blues and reds surround her; they are arranged to fill the large spaces about the figure, without distracting too much attention from it.

On canvas, 31x18 inches. Signed in lower left-hand corner: G. Picard.

Presented to Washington University by William J. Lemp. Lent to the Museum.

P12 SISTERS. On a small stream overgrown with plant forms, a row boat is against the bank, an oar idling in the row-lock. A little girl upon a thwart has fallen back as though asleep and rests in the lap of a young woman in the end seat of the boat. About them the country is quietly picturesque. There are houses beyond, the suggestion of a bridge and higher ground in the distance. The tones run through greens and grays.

On canvas, 17x31 inches. Signed in lower left-hand corner: G. P.

Presented to Washington University by William J. Lemp. Lent to the Museum.

PIOMBO, SEBASTIANO DEL [1485-1547] ITALIAN

Born, Venice, 1485; died, Rome, 1547. Sebastiano was educated by his father, Luciani, as a musician, but abandoned this profession to study painting under Giovanni Bellini. He soon forsook this master to become a follower of the more colorful style of Giorgione. About 1511 or 1512, he accepted the invitation of Agostino Chigi to go to Rome, where the latter gave him employment in the decoration of the Farnesina Palace. In Rome Sebastiano came into intimate contact with Raphael and Michael Angelo, and his impressionable nature was influenced by both. Michael Angelo collaborated with him in the production of a number of paintings, notably the Resurrection of Lazarus. In 1531 the artist was invested by Pope Clement VII with the office of *Frate del Piombo.* His work has often been confused with that of Lorenzo Lotto, Bronzino, Pontormo and even Raphael.

P23 PORTRAIT OF A MUSICIAN. Supposed portrait of the lute player, Alberto della Ripa, Sieur of Carois, a native of Mantua, who removed to France and was pensioned by Francis I until his death about 1544.

He is dressed in a black tunic with light gray sleeves and a black hat. The face is turned three-quarters to the right. He has a brown beard,

pointed at the end and his hair is long. On the left hand, which rests on a musical instrument, is a ring set with agate. In the right hand he holds a small plectrum. A gold chain supports the apron which protects his coat. The background is of green cut velvet. The painting is distinguished by an air of elegance and refinement characteristic of the mature Renaissance.

On wood panel, 34¾x23¼ inches. Not signed. Illustrated and described, S. Reinach, Paintings Unknown or Little Known, pl. 42; Bulletin of the City Art Museum, January, 1923. From the collection of Eugene Richtenberger, Paris, (No. 64.)

Purchased, 1922.

PISSARRO, CAMILLE [1830-1903] FRENCH

Born at St. Thomas in the Antilles, 1830; died in Paris, 1903. Showed artistic promise at an early age. In 1837 his parents went to Europe and the talent of the boy was noted by the Danish painter, Melbye, who took him into his atelier as a pupil. Later came under the influence of the Barbizon movement and worked with Corot at Ville d'Avray. Was also for a time under influence of Millet. First exhibited at the Salon in 1859. In 1870 he visited London with Monet and later became one of the well-known painters of the impressionist group.

P22 THE LOUVRE; MORNING. A view of the Louvre from across the Seine. In the foreground is the Isle de la Cite, and in the middle distance, the Pont des Arts. Numbers of small craft on the river supply bright color notes. The pigment has been applied in broken, scintillating patches.

On canvas, 29x36½ inches. Signed in lower right-hand corner: C. Pissarro, 1901.

Purchased, 1916.

PITTS, LENDALL AMERICAN

Born in Detroit, Mich. Studied in Paris under Jean Paul Laurens and Benjamin Constant.

P15 GOLDEN SHORES. The scene is a lake among the mountains. One looks across, to the picturesque red roofs of the houses and trees grouped at the foot of high hills and up pasture slope to a glimpse of distant snow peaks. Cloud masses are sweepingly arranged in the lower sky, and tinged with pale color from the sun behind the hill.

On canvas, 22x29 inches. Signed in lower left-hand corner: L. Pitts.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund 1910. Lent to the Museum.

PLANELLA y RODRIQUEZ, JUAN SPANISH

Born in Barcelona.

P16 THE LITTLE WEAVER. The interior of a factory with a little girl working at a loom. The complicated machinery is painted with considerable detail. The general color inclines to grayness. The child wears a pinkish-gray skirt and light blue waist.

On canvas, 27x22 inches. Signed in lower left-hand corner: J. Planella y Rodriquez, 1889. Exhibited in the Spanish Section, Department of Fine Arts, World's Columbian Exposition, Chicago, 1893, and awarded a medal.

Presented to Washington University by the Fall Festivities Association of St. Louis, 1893. Lent to the Museum.

POLENOFF, HELENE [-1898] RUSSIAN

Died in Moskow, 1898.

P17 AFTER THE BATH. A nude child, sitting upon a white sheet thrown across a chair or sofa, is putting on a stocking. Her head is bent down, the face half hidden in the dark hair. At the right on the floor, is a brass basin.

Water color (gouache) on paper, 26x17 inches. Signed: Hélène Polenoff, Moscow.

Purchased by subscription and presented to Washington University, 1893. Lent to the Museum.

PUVIS DE CHAVANNES, PIERRE CECILE [1824-1899] FRENCH

Born in Lyons, France, 1824; died, 1899. Studied under Ary Scheffer and Thomas Couture. Devoting his talent especially to mural decoration, in which he had no superior, he produced a large number of works, including the famous "History of the Various Sciences," in the great amphitheatre of the Sorbonne; the "Saint Genevieve," in the Pantheon, and "Summer" and "Winter" in the Hotel de Ville, Paris; "Marseilles as a Greek Colony," in the Hotel de Ville at Marseilles, and the notable decorations in the Public Library at Boston, Mass.

P20 LA CHARITÉ. Study for one of a series of eleven architectural decorations in the Hotel de Ville, Paris, representing "Les Vertus Parisiennes."

Two children and woman, half-clad, are huddled in the protection of a wall of rock which projects into the picture from the left; beneath them, a little bundle of straw. The mother kneels upon the straw, holding a child whose arm is around her neck; an older child stands by the wall. The symbolic figure of a woman takes the mother by

the hand, and stretches out her arm in a gesture of sympathy and blessing. The ground is snow-clad, a few trees help to form the composition.

On canvas, 36x28 inches. Signed in lower right-hand corner: 94, P. Puvis de Chavannes.

Purchased by Washington University, 1908. Lent to the Museum.

PYLE, HOWARD [1853-1911] AMERICAN

Born in Wilmington, Del., 1853; died in Florence, Italy, 1911. Painter and illustrator. Pupil of the Art Students' League of New York; instructor at the Drexel Institute, Philadelphia.

P21 ROGER BACON. English philosopher and man of science of the 13th century.

He is clothed in the habit of a monk and sits upon a bench in an attitude of study. By his side, set in the wall, is an open furnace. A book and vessels lie upon the floor. Through a partly opened door at the right appear two women.

On canvas, 35x20 inches. Signed: H. Pyle.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1908. Lent to the Museum.

RAEBURN, SIR HENRY [1756-1823] BRITISH

Born in a suburb of Edinburgh, 1756; died in Edinburgh, 1823. He was educated at Heriot's Hospital, and at the age of fifteen began his artistic career as an apprentice to a goldsmith at Edinburgh. From the careful work of the goldsmith, he passed naturally to miniature painting and eventually to portraits in oil. He is ranked as one of the greatest portrait painters of the British school, having few rivals either in technique or power of characterization. His life was spent in Edinburgh among his countrymen, where he had as sitters most of the prominent men of the day.

R1 KIRKMAN FINLEY, M. P. The subject is seated in a red upholstered chair and wears a brown coat, open at the front to reveal a white waistcoat and cravated stock. The flesh color, the deeper tinted lips, and the heavily shadowed dark blue eyes, topped by loose gray hair, are relieved against a dark brown background. The head and hands are treated simply, with excellent draughtsmanship and smoothly modeled flesh tones.

On canvas, 35x27 inches. Not signed. Purchased by Asher Wertheimer at Christie's, where it was sold for the account of the Finley family, having come from Castle Toward on the Clyde, the seat of the Finley family. Kirkman Finley was member of Parliament for Glasgow in 1812 and Lord Rector of Glasgow University in 1819. The portrait is said to have been presented to the family by the University.

Purchased, 1913.

LA CHARITE
BY PIERRE PUVIS DE CHAVANNES

KIRKMAN FINLEY, M.P.
BY SIR HENRY RAEBURN

RANGER, HENRY W. [1858-1916] AMERICAN

Born in Western New York, 1858; died, 1916. Studied art outside of academies and during several years' residence in France, England and Holland.

R7 NEW ENGLAND VILLAGE. Between the intervening trunks of stately elms is revealed a glimpse of the village of Old Mystic, Conn., which is situated about five miles from Noank. In the immediate foreground is a pool of water beyond which a level, grassy plot stretches toward the village. Beneath one of the trees are two figures. A warm flood of sunshine spreads over the landscape, piercing the mist-laden atmosphere and spreading brilliant tones of yellow and orange over houses and foliage. The mist-obscured trees and shrubbery in the distance have been handled with feeling for their atmospheric qualities.

On canvas, 36x48 inches. Apparently signed in the lower left corner, but with the signature rendered indistinct by subsequent brush strokes.

Purchased, 1916.

REDFIELD, EDWARD W. [1868-] AMERICAN

Born in Bridgeville, Del., 1868. Studied at the Pennsylvania Academy of the Fine Arts, and in Paris with Bouguereau and Fleury.

R2 THE BROOK. A partially snow-covered landscape, suggestive of Pennsylvania country. A few scattered wooden buildings and groups of bare brown trees are divided by a highway from which, under a stone bridge, a brook flows into the nearer picture. The dark water with thin floating ice and reflections is expressively painted, as is the general topographical character of the picture.

On canvas, 38x50 inches. Signed in lower left-hand corner: E. W. Redfield, 1908.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1909. Lent to the Museum.

REMINGTON, FREDERIC [1861-1909] AMERICAN

Born in Canton, N. Y., 1861; died in Ridgefield, Conn., 1909. Educated at Yale Art School. Was clerk in a business office, then cowboy and stockman on a ranch in the West, becoming later an illustrator for magazines dealing with military and western subjects. Was also a sculptor. Drew Cuban scenes during the Spanish-American War, 1897-98. Was essentially an illustrator, and became very popular through his pictures of Indian warfare and cowboy adventure.

R3 A DASH FOR TIMBER. A mounted squad of western scouts, pursued by a band of Indians, gallops toward the spectator across an arid plain. Several of them have turned in their saddles to fire at their pursuers. To the left is a group of trees toward which the men are hastening for shelter.

On canvas, 48x84 inches. Signed in lower left-hand corner: Frederic Remington, 1899.

Presented to Washington University by the Fall Festivities Association of St. Louis, 1893. Lent to the Museum.

REYNOLDS, SIR JOSHUA [1732-1792]
ENGLISH

Born, Plympton, Devonshire, 1723; died, London, 1792. Reynolds began the study of art under Thomas Hudson in 1740 in London. In 1749 he was taken by Commodore Keppel in a long tour of the Mediterranean, visiting Lisbon, Florence, Leghorn and finally settling at Rome for two years. Here he met many artists and made extensive studies of the older masters. His notebooks show that this visit greatly influenced his subsequent work. The year 1752 found him again in London ready to embark upon that remarkable career which gives him a just claim to the title of the greatest of all English portrait painters. He numbered among his friends Dr. Johnson, Goldsmith and David Garrick. In 1768 he was elected the first president of the newly organized Royal Academy, to the work of which he devoted much attention. More than seven hundred contemporary plates were engraved after his numerous works.

R11 JOHN JULIUS ANGERSTEIN (1735-1823). London merchant and patron of the fine arts. Thirty-eight paintings from his collection were purchased by the government in 1824 and formed the nucleus of the National Gallery, London.

A half-length portrait, turned to the right, but with the face toward the front; seated, with the left arm resting on a pedestal. The subject wears a dark Van Dyck suit with lace at neck and wrist. The workmanship is marked by the solid, substantial modeling and full, rich impasto of Reynolds' portraiture.

On canvas, 36x28 inches. Painted, 1765. From the collection of Lieutenant-General Angerstein, 1864, and William Beatty, Esq., Glasgow. Engraved by G. S. Shury, 1864 (Works of Sir Joshua Reynolds, published by H. Graves, Vol. II, P. 16). Catalogued: "Reynolds," by Sir Walter Armstrong, p. 191; "Reynolds," by Graves and Cronin, Vol. I, p. 24.

Purchased, 1922.

R12 ADMIRAL SAMUEL BARRINGTON (1729-1800). One of the six replicas painted for the six officers who served on board the Admiral's ship, "The Prince of Wales," at the taking of Santa Lucia in 1778. One of these now belongs to the Royal collection, another

NEW ENGLAND VILLAGE BY HENRY W. RANGER

THE BROOK BY EDWARD W. REDFIELD

to the Earl of Normanton, and another (engraved by R. Earlom, 1780) to the Greenwich Hospital, having been presented by the Admiral's brother, Bishop Shute Barrington, in 1824.

Half-length portrait looking to the left, in blue naval uniform with wide lapels faced with white and embroidered with gold braid; white hair and ruddy complexion; the background dark.

On canvas, 29x24 inches. Not signed. Catalogued by Sir Walter Armstrong, "Reynolds," p. 192. From the collection of W. Fuller Maitland, London.

Purchased, 1922.

RICHARDS, WILLIAM TROST [1833-1905] AMERICAN

Born in Philadelphia, 1833; died in Newport, R. I., 1905. His first instruction was received from Paul Weber. In 1855, he went to Europe, studying in Florence, Rome and Paris. Returning to America, he settled in Philadelphia in 1856. Landscapes and marines were his principal subjects.

R8 THE SEA. The sea is comparatively calm. Low waves wash upon a flat beach in the foreground, and, having spent their force, flow smoothly back. A bank of gray mist which stretches across the horizon, is broken on the left by the rays of the rising sun. Above the fog bank, the sky is streaked with silvery rays of reflected light, and this illumination is mirrored upon the water below.

On canvas, 24½x42½ inches. Signed in lower right-hand corner: Wm. T. Richards, 1874.

Presented by Mrs. Daniel Catlin, 1917.

RITSCHEL, WILLIAM [1864-] AMERICAN

Born in Nuremberg, Germany, 1864. Pupil of Professors A. Kaulbach Lindner and Raupp, Munich.

R4 SHORES OF MONTEREY, CALIFORNIA. One looks over low, boulder-like rocks, that jut up a little above the water, out to the breakers and beyond to the sea. Nearby, long shadows mark where the tops of the stones are unsubmerged. The white foam is faintly pink where it reflects the sky. The rocks of the lower picture are massive, and clearly defined.

On canvas, 48x58 inches. Signed in lower right-hand corner: W. Ritschel.

Purchased, 1913.

ROBINSON, THOMAS [1770?-1810] ENGLISH

Born, Windermere, before 1770; died at Dublin, 1810. He studied under Romney (c. 1785) with whom he lived for some years. Migrating to Ireland, he practiced at Belfast (1801-1808) and later at Dublin where he became president of the Society of Artists. He painted portraits and military scenes.

R13 BARRY YELVERTON (1736-1805). Irish judge, first Viscount of Avonmore.

Almost half-length portrait, toward the right, the head turned to the spectator. The hair, of grayish brown tone, falls to the cheeks. He wears a gray cape with embroidered edge, lined with pink stuff, beneath which is a white collar with lace or embroidered trimming. The background is of silvery gray color.

On canvas, 29½x24½ inches. Signed: T. Robinson, 1792.

Purchased, 1918.

RYDER, ALBERT P. [1847-1917] AMERICAN

Born at New Bedford, Mass., 1847; died, 1917. Pupil of William E. Marshall, engraver, and of the National Academy of Design, New York. Practically self-taught. Studied abroad in 1877 and 1882. His pictures are usually small in size and remarkable for their color. His works have been described as being "not transcriptions from nature but creations of the imagination . . . . . striving to convey ideas, vague but poetic."

R9 THE SISTERS. In a landscape setting of mellow browns, greens and orange are the dimly seen figures of a woman and two small girls, one of whom the woman carries, while the other nestles at her knees. The elements of the landscape and the outlines of the figures are suggested merely to give significance to the composition, which, with its range in color from the flesh tints upon the figures to the deep golden-brown of the landscape, is a study in color and tone harmony, so developed that it appeals strongly to the sense of the romantic.

On wooden panel 11⅛x5⅝ inches. Not signed.

Purchased, 1917.

RYDER, CHAUNCEY F. [1868-] AMERICAN

Born in Danbury, Conn., 1868. Pupil of Art Institute of Chicago; Julian Academy, Paris, under Colin, Laurens and Max Bohm.

R10 PACK MONADNOCK. A stretch of agricultural lands, dotted with farm-houses, rises gradually in the distance toward the summit of the mountain, Pack Monadnock. In the foreground a number

SHORES OF MONTEREY, CALIFORNIA
BY WILLIAM RITSCHEL

PACK MONADNOCK
BY CHAUNCEY F. RYDER

of trees lift leafless branches against the sky and the distance. Beyond, on the left, is a group of low farm buildings, about which are shrubs and the dark outlines of evergreens.

On canvas, 45½ x 57½ inches. Signed in lower left-hand corner: Chauncey F. Ryder.

Purchased, 1917.

SARGENT, JOHN SINGER [1856-]
AMERICAN

Born, Florence, Italy, 1856, of American parents. His training, begun at the Academy of Fine Arts in Florence, was continued in the *atelier* of Carolus-Duran in Paris, to which he was admitted at the age of eighteen. Under this master were laid the foundations of Sargent's brilliant technical ability. His first well-known portrait, painted is 1879, was a likeness of Carolus-Duran. It was soon followed by other brilliant canvases, "El Jaleo" (1882), "Carmencita," (Luxembourg Gallery, Paris) and "Carnation, Lily, Lily, Rose," (Royal Academy, London.) Sargent is also distinguished for his work in water color and for his mural decorations in the Boston Public Library and the Museum of Fine Arts, Boston.

S37 PORTRAIT OF MRS. GEORGE AUSTEN, (*née* Isabel Valle) of St. Louis. Three-quarter length standing figure, against a gray background. She has dark hair and eyes, and her hands are clasped before her. The sheen of the white satin dress which she wears is attractively painted. Dark brown cuffs and scarf, and red roses at the bosom, add a note of color. The portrait is a sensitive and charming likeness, marked by poise and reserve.

On canvas, 50x32 inches. Signed at top: John S. Sargent, Paris, 1882. Described and illustrated, Bulletin of the City Art Museum, September, 1917.

Lent by Mrs. George Austen.

SARTE, MARIE MADELEINE DEL
FRENCH

Born in Paris. Student of Fleury, Boulanger and Lefebvre.

S3 THE BLIND BEGGAR. An old mendicant and a young girl in the city street, asking alms. The figures stand in the recess of a building. The old man's head is thrown back in a pose of dumb appeal, and the child's face wears the expression which she has learned so well. The composition is of sentimental interest. The coloring is dark, in the academic style.

On canvas, 55½x42 inches. Signed in lower right hand-corner: M. del Sarte, 1886.

Presented by Mrs. William Stix, 1914.

ANDREA DEL SARTO, SCHOOL OF ITALIAN

S4 VIRGIN AND CHILD ENTHRONED. The Virgin, Child and St. Ann are seated against a pier between two archways; on either hand through each archway, opens a romantic landscape view. St. Ann is in purple robes, a white drapery about her head, one hand upon the Virgin's shoulder, the other extended. At her feet is seated Mary, holding the infant Christ in her lap. She wears a red upper dress, blue skirt, and a cloak of blue green. The infant is nude. Further down two saints are kneeling. The one, in gray monastic robe in an attitute of prayer, or homage. The other also is offering homage. He is garbed in purple tunic with red mantle, and carries in his hand a book. On either hand partly relieved against the open archways and the landscape beyond, stand two figures—St. Sebastian and St. Roch. Numerous arrows symbolize the manner of martyrdom of the former, and the palm, his place as a martyred saint. St. Roch at the right rests his right hand upon a staff and with his left hand holds up the edge of his tunic.

On canvas, 59x45 inches.

Presented to Washington University by Thomas Gould Appleton. Lent to the Museum.

SAVAGE, EUGENE F. [1885-] AMERICAN

Born, Covington, Ind., 1885. Studied at the Corcoran Gallery of Art, Washington, D. C., Art Institute of Chicago, and abroad, as a Fellow of The American Academy at Rome. Mural painter and illustrator.

S38 THE EXPULSION. Adam and Eve as they are being driven from the Garden of Eden. They are in attitudes of despair, Eve stoops forward, one hand resting on a stone, Adam covers his face with his left forearm. The background is a conventionalized landscape of mountains and forest.

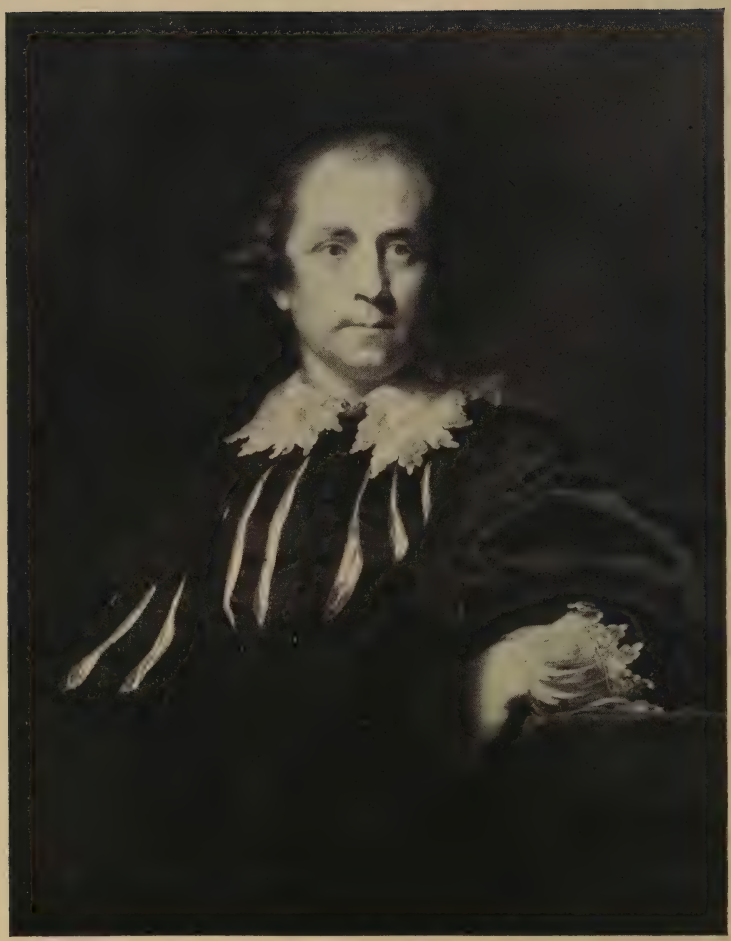
On wood panel, 53x46 inches. Signed: Eugene Francis Savage XXII. Awarded the Norman Wait Harris Silver Medal, Art Institute of Chicago, 1922; the Thomas B. Clark Prize and the Saltus medal, National Academy of Design, New York, 1923. The original sketch, from which this differs in detail, was one of a series of decorations illustrating the works of Basil King.

Purchased, 1923.

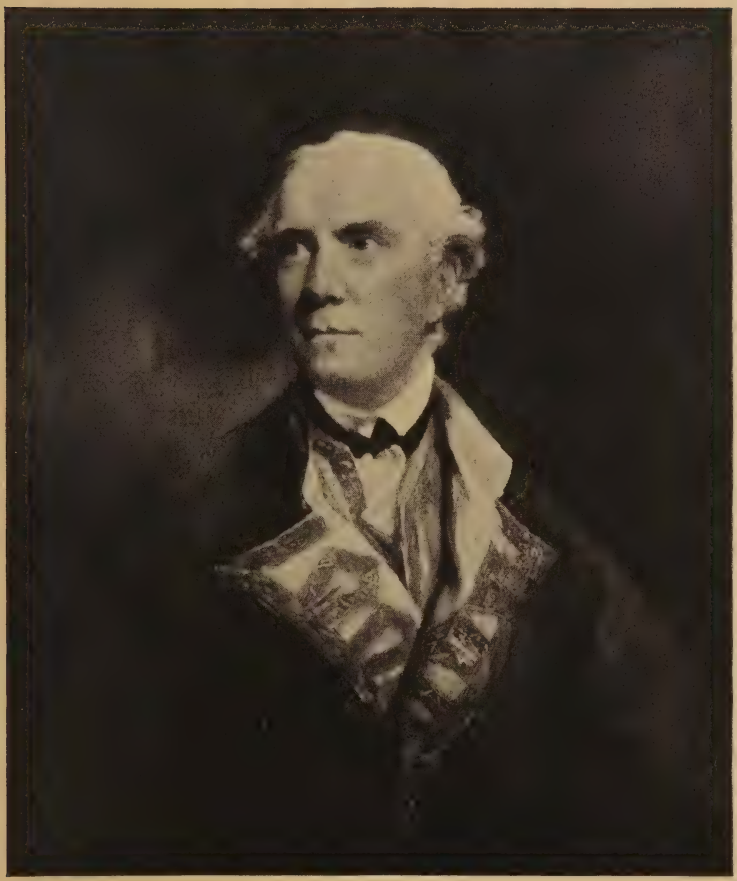
SCHENCK, AUGUST [1828-1901] DANISH

Born at Glückstadt, Holstein, 1828; died, 1901. He was a pupil of L. Cogniet; and after working in England and Portugal, studied at the Ecole des Beaux-Arts, Paris. Eventually, he settled at Ecouen, near Paris; and thenceforth was a frequent contributor to the Salon. Landscapes, and especially snow scenes with horses, sheep and dogs,

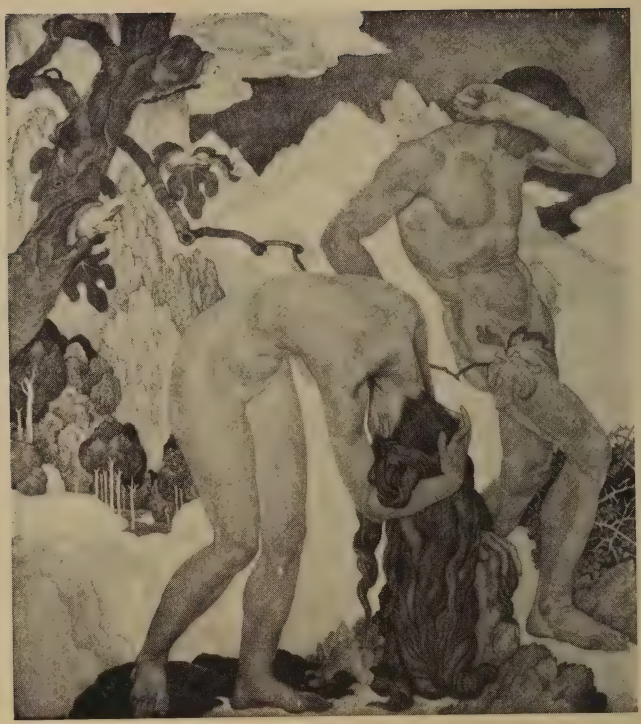
PORTRAIT OF MRS. GEORGE AUSTEN
BY JOHN SINGER SARGENT



JOHN JULIUS ANGERSTEIN
BY SIR JOSHUA REYNOLDS



ADMIRAL SAMUEL BARRINGTON
BY SIR JOSHUA REYNOLDS



THE EXPULSION
BY EUGENE F. SAVAGE

were his favorite subjects. He was awarded a Salon medal in 1865 and the Legion of Honor in 1885.

S35 THE CHALLENGE. Two droves of turkeys face each other in belligerent attitudes. The gobbler which leads the white flock on the right struts with outspread feathers. On the left, the leader of the opposing black flock stands with extended neck. In the background are a man and a woman, accompanied by two dogs. High mountains rise in the distance.

On canvas, 27x51 inches. Signed in lower right-hand corner: Schenck.

Presented by Mrs. Daniel Catlin, 1917.

SCHLEGELL, GUSTAV VON [1877-] AMERICAN

Born in St. Louis, Mo., 1877. Studied under Robert Koehler in Indianapolis; Carl Marr, Munich; Laurens and Laurent in Paris.

S5 FINISTERRE. Across a level foreground is a body of water almost enclosed by jutting headlands, its more distant shore lost at the horizon in mist and clouds. At the edge of the nearer shore, a man urges two animals to drag a load.

On canvas, 32x37 inches. Signed in lower right-hand corner: G. von Schlegell.

Purchased, 1913.

SCHMITT, ALBERT FELIX [1873-] AMERICAN

Born in Boston, 1873. Studied at the Massachusetts Normal Art School; Cowles Art School; Museum of Fine Arts, Boston.

S6 SYMPHONY IN BLUE. Pottery, glass and lacquer objects are grouped upon a dark polished surface against a blue background. They are treated broadly, with feeling for texture, color and value.

Water color, 16x25 inches. Signed in upper right-hand corner: Albert F. Schmitt, 1906.

Purchased by Washington University from the Crow Acquisition Fund. Lent to the Museum.

SCHOFIELD, W. ELMER [1867-] AMERICAN

Born in Philadelphia, Pa., 1867. Studied at the Pennsylvania Academy of the Fine Arts, Philadelphia; in the Academie Julian, Paris, under Bouguereau, Doucet, Ferrier and Aman-Jean.

S8 THE LOCK. A short stretch of canal is shown in the foreground with a number of boats. Beyond is a suggestion of a lock. At the left is a bank covered with yellow grass and half melted snow. Beyond the canal are mills and houses. Both sky and water are leaden in color.

On canvas, 38x48 inches. Signed in lower right-hand corner: Schofield, 1908.

Purchased, 1910.

SCHÖPFER, HANS (the Elder) GERMAN

German painter of the sixteenth century. Died after 1548. Worked at Munich, and is mentioned in documents there after 1535. Examples of his work may be found in the museums at Munich, Nurnberg and Sigmaringen.

S9 PORTRAIT OF A LADY. A portrait of a young woman with yellow hair in braids, dressed in brown, and wearing also a quantity of jewels, gold and silver chains. The flesh color is very pink and there is great attention to detail in the costume, jewelry and lace.

On wood panel, 21½x15 inches. An inscription in upper right-hand corner: "Aetatis Suæ XX Iar" and also a crest, a red shield (chevron). with a helmet and a mantling of red. Attribution endorsed by Dr. Friedlander of Berlin.

Purchased, 1915.

SCHREYER, ADOLPHE [1828-1899] GERMAN

Born at Frankfort-on-the-Main, July, 9, 1828; died at Kronberg, Prussia, July 29, 1899. Studied art as a pupil of Stadel Institute at Frankfort; then at Stuttgart, Munich, Düsseldorf and Paris.

In 1862 he located in Paris, where he developed his style. His subjects he found in the east of Europe, in Egypt, Syria, Algiers, Western Asia, and on the African Mediterranean coast. Is esteemed as a painter of horses, of incidents in battle and of the peasant life in Wallachia and Moldavia. Returned to Germany in 1870 and settled at Kronberg.

S32 THE STAMPEDE. A group of Arabs are riding precipitantly across a rough plain. They glance back as though pursued. The horseman on the left bears a flag. His three companions are armed with long-barrelled rifles. In the distance are other fleeing figures, likewise mounted.

On canvas, 18½x33 inches. Signed in lower right-hand corner: Ad. Schreyer.

Presented by Mrs. Daniel Catlin, 1917.

THE LOCK BY W. ELMER SCHOFIELD

SHEEP SHEARING IN THE BAVARIAN HIGHLANDS
BY WALTER SHIRLAW

SCHULTZBERG, ANSHELM LEONARD [1862-] SWEDISH

Born in Stockholm, Sweden, 1862.

S10 LILACS, EVENING EFFECT. An arched trellis covered with blossoming lilacs occupies the principal part of the composition. Through the opening in the shrubbery a table is visible and further, a body of water. The grassy foreground is sprinkled with flowers.

On canvas, 39x43 inches. Signed: A. Schultzberg.

Purchased by subscription and presented to Washington University. Lent to the Museum.

SHANNON, SIR JAMES J. [1863-1923] ENGLISH

Born, Auburn, N. Y., 1863; died, London, 1923. He went to England in 1878 and studied under Poynter and Sparks at the South Kensington School.

S36 PORTRAIT OF MRS. JONATHAN RICE. Seated in a red upholstered arm chair, against a dark background. She wears a black dress with transparent sleeves. The left arm rests upon a chair, the right holds a fan. At the left is a vase of red roses upon a table.

On canvas, 49½x40 inches. Signed: J. J. Shannon, 1922.

Presented by Charles M. Rice, 1922.

SHIRLAW, WALTER [1838-1909] AMERICAN

Born of American parents in Paisley, Scotland, 1838; died in Madrid Spain, 1909. Brought to the United States, 1840. Became bank-note engraver, but later devoted himself to painting. Pupil of the Bavarian Royal Academy, and of Raab, Wagner, Ramberg and Lindenschmidt in Munich.

S11 SHEEP SHEARING IN THE BAVARIAN HIGHLANDS. In a stable of vaulted masonry, men and women are seated upon the floor shearing sheep, which they hold in their laps. Back of them, partly in the shadow of the arch, other figures are variously engaged. One man is pouring wine; another carries a burden. At the right is a cow and a wheelbarrow.

On canvas, 50x84 inches. Signed: Walter Shirlaw.

Purchased, 1910.

S12 STUDY FOR SHEEP SHEARING. Four detail study sketches of sheep; three of the animals stretched out as in the operation of shearing.

On canvas, 8x12 inches. Signed in upper right-hand corner: W. Shirlaw.

Presented by Mrs. Walter Shirlaw, 1912.

S13 STUDY FOR SHEEP SHEARING. Detail sketches of heads of several sheep, as though ranged at feeding troughs.
On wood panel, 8x12 inches. Signed in lower left-hand corner: W. Shirlaw.

Presented by Mrs. Walter Shirlaw, 1912.

S14 STUDY FOR SHEEP SHEARING. Detail sketch of cow's head, at stall.

On canvas, 8½x10¼ inches. Signed in lower left-hand corner: W. Shirlaw.

Presented by Mrs. Walter Shirlaw, 1912.

S15 STUDY FOR SHEEP SHEARING. Detail for sheep shearing.

On canvas, 8x12 inches. Signed in lower left-hand corner: W. Shirlaw.

Presented by Mrs. Walter Shirlaw, 1912.

SIMMONS, EDWARD E. [1852-] AMERICAN

Born in Concord, Mass., 1852. Pupil of Boulanger and Lefebvre in Paris.

S17 TIRED OUT. At the side of the bed where her baby sits, the mother has fallen asleep. Her head has fallen over upon her arm that is lying on the bed. One hand hangs limply, and from it has dropped the knife she was using in her household work. She was peeling potatoes; some are in her apron, others on the floor.

On canvas, 32x24 inches. Signed in lower left-hand corner: E. E. Simmons, Concarneau.

Presented to Washington University by the Exposition and Music Hall Association of St. Louis. Lent to the Museum.

SISLEY, ALFRED [1839-1899] FRENCH

Born at Paris of English parents, 1839; died at Moret, 1899. He was a student with Renoir in the atelier of Gleyre, until Monet induced them to leave it. At first he painted conventional landscapes rather after the style of Coubert. After passing under the influence of Corot, he evolved an individual style, rich in color and agreeable in line. He painted in England at Hampton Court, on the Thames, and in London; and in France on the outskirts of Fontainebleau, along the banks of the Seine, the Loing and in the little towns of Moret and St. Mammès. He is regarded as having been one of the leading exponents of the Impressionist movement.

TIRED OUT
BY EDWARD E. SIMMONS

ANOTHER MARGUERITE BY JOAQUIN SOROLLA Y BASTIDA

S33 THE SEINE AT MORET. A view of the river Seine near its junction with the Loing, about forty miles from Paris. Beneath a brilliant blue sky, in which are a few vaporous clouds, the river flows quietly, reflecting dimly from its surface the heights which form its further shore. In the middle distance, the stream is spanned by a steel bridge with approaches of arched masonry. On the sunny level of the nearer shore are boats and groups of figures.

On canvas, 20x24½ inches. Signed in the lower right-hand corner: Sisley, S. '84.

Purchased, 1916.

SMITH, F. HOPKINSON [1838-1915]
AMERICAN

Born in Baltimore, Md., 1838; died in New York, 1915. Self-taught.

S18 THE CANONICA. A Venetian canal between tall buildings. It is crossed by two bridges, on the nearer of which are a number of people in various colored costumes. Several gondolas are moored in front of the houses.

Water color, 31x24 inches. Signed: F. Hopkinson Smith.

Purchased, 1912.

SOROLLA y BASTIDA, JOAQUIN [1863-1923]
SPANISH

Born in Valencia, Spain, 1863; died 1923. Student of the Academia de Bellas Artes of San Carlos.

S20 ANOTHER MARGUERITE. A young woman with downcast head and an expression of suffering in her shrinking face, sits, with manacled wrists, in a compartment of a Spanish third-class railway carriage. Two armed guards sit in the seat behind her. The sides of the compartment are painted a dull yellow; the guards are in dark blue cloaks with dark red facings, and the woman wears a black dress with white spots, and a dark shawl.

The story is that of the young woman, who, like her prototype of the Faust legend, in her despair has murdered her child, has been arrested and is now being conveyed to prison.

On canvas, 51x78 inches. Signed near lower left-hand corner: J. Sorolla.

Presented to Washington University by Charles Nagel, 1894. Lent to the Museum.

S21 BEFORE THE BATH, VALENCIA. A little girl sits upon a board at the side of a bath house, her clothes piled near, as she twists up her hair. Her poise, the natural pose and movements of her body,

are innocent and naive. The little figure is beautiful, in its color, its outlines, and modeling of the form and in its play of light reflected from the great white cloth that flaps in the wind and blows toward her.

On canvas, 69x44 inches. Signed in lower left-hand corner: J. Sorolla, 1909.

Purchased, 1911.

S22 UNDER THE AWNING, ZARAUS. A scene on the coast of Spain, where the blazing sand, the gleaming sea, and even the deep blue sky seem hot. There is a breeze, and it spreads back a little the dresses of three girls, and streams out their veils, as they stand beneath a canvas shelter, looking out over the sea. The awning is not so conspicuously painted, but is felt in the picture through its influence upon the light. Beyond its protection, figures on the sands are in the sunshine.

On canvas, 39x45 inches. Signed in lower right-hand corner: J. Sorolla, 1910.

Purchased, 1911.

S23 THE GARDEN OF THE ADARVES, ALHAMBRA, GRANADA. The composition shows a corner in a formal garden with masses of old stones, and of green foliage. The construction is broad and sketchy. There are formally trimmed hedges, and blossoms here and there, and passages of sunshine. A doorway in the farther wall opens to more distant sunlit landscape.

On canvas, 32x41 inches. Signed in lower right-hand corner: J. Sorolla, 1910.

Purchased, 1911.

SOYER, PAUL CONSTANT [1823-1903] FRENCH

Born in Paris, 1823; died, 1903. Pupil of L. Cogniet.

S24 THE BLACKSMITH. A seated figure of a man in leather apron, enjoying his pipe after the day's work.

On canvas, 13¼x10¼ inches. Signed in lower left-hand corner: Paul Soyer.

Presented to Washington University by Miss Ellen J. McKee. Lent to the Museum.

STEELE, THEODORE C. [1847-] AMERICAN

Born in Owens County, Ind., 1847. Pupil of the Munich Royal Academy under Benczur and Loefftz.

BEFORE THE BATH, VALENCIA
BY JOAQUIN SOROLLA Y BASTIDA

AN INCIDENT OF THE FRENCH REVOLUTION
BY JULIAN STORY

S25 THE MUSCATATUCK. An autumn lanscape with gray-blue sky reflected in the water of the river in the left of the foreground. A low shore in grays and yellow-greens is covered with large boulders. Beyond, is a hillside with trees in bright greens, reds, browns and yellows.

On canvas, 18½x26½ inches. Signed in lower right-hand corner: T. C. Steele, 1893.

Purchased by subscription and presented to Washington University. Lent to the Museum.

STEVENS, ALFRED [1828-1906] BELGIAN

Born in Brussels, 1828; died in Paris, 1906. While yet a young man, he accompanied the French painter, Roqueplan, to Paris. He dwelt in the French capital for the remainder of his life, devoting his brush almost exclusively to the delineation of the grace and charm of the society of the day. His paintings are mostly of women, and he has been called the historical painter of the fashionable *Parisienne* of his century. Although accurate and truthful, his works have a charm of color and a breadth of execution which elevates them above the plane of merely illustrative art.

S34 IN DEEP THOUGHT. A woman clad in a dress of light mauve, is seated at a small round table. One arm rests upon the back of her chair, the other supports her head. She gazes in abstraction toward the sea, which stretches into the distance on the left side of the composition. On the right is a mass of foliage, the dark browns and grays of which serve as a background for the mauve-clad figure, enriching its color tones and accentuating its outlines.

On canvas, 18¼x21½ inches. Signed in lower right-hand corner; A. Stevens, '81.

Purchased, 1916.

STEVENSON, R. MACAULAY [1864-] ENGLISH

Born in Glasgow, Scotland, 1864.

S26 A PASTORAL. A Scottish hillside, near a loch, in early evening. The moon is ascending above a clump of trees in the middle distance. There is still in the eastern sky, a slight suggestion of the glow of sunset.

On canvas, 12x15 inches. Signed at left of center, lower margin; R. Macaulay Stevenson.

Purchased by subscription and presented to Washington University, 1896. Lent to the Museum.

STORY, JULIAN [1857-1919] AMERICAN

Born at Walton-on-Thames, England, 1857, of American parents, his father being the sculptor, William Wetmore Story. Died, Philadelphia, 1919. Pupil of Frank Duveneck in Florence; Boulanger and Lefebvre in Paris.

S27 AN INCIDENT OF THE FRENCH REVOLUTION. The picture, so far as its subject is concerned, is best described by the excerpt from Lamartine's "History of the Girondins."

"Sombreuil, who has been condemned, appears; the door opens; his daughter springs forward and hangs about the old man's neck, covers him with her body, begs the assassins to spare her father or to strike her with the same blow. The sublimity of her devotion, the ardour of her entreaties, softens these murderers. A cry of mercy arises from the crowd; the weapons are lowered, and they give the daughter the life of her father—but at a horrible price: they demand, as a sign that she denounces aristocracy, that she shall moisten her lips from a glass filled with the blood of the aristocrats. Madamoiselle de Sombreuil grasps the glass with a firm hand, carries it to her lips, and drinks to the health of her father. This action saves them."

On canvas, 156x198 inches. Signed in lower left-hand corner: Julian Story, 1887.

Purchased, 1914.

STUART, GILBERT [1756-1828] AMERICAN

Born in Narragansett, R. I., 1756; died in 1828. He received his first lessons in art from Cosmo Alexander, a Scotch painter who came to America in 1770. Stuart accompanied him to Scotland, and later in life studied with Benjamin West in London, where he painted portraits of Sir Joshua Reynolds, Benjamin West, John Kemble, Alderman Boydell and others. He returned to America in 1793 and resided in New York, Philadelphia and Washington alternately until 1806, when he settled in Boston.

S28 STUDY HEAD. Portrait sketch of an unknown sitter; about life size; facing toward the front, but slightly turned to the right; on a background of neutral brown. The coloring is fresh and the brushwork free. Certain portions have the appearance of having never been finished, particularly the right shoulder, where the ground color shows through.

On canvas, 14x15 inches. Not signed.

Purchased, 1915.

S37 GEORGE WASHINGTON (1732-1799). President of the United States, 1789-97. Replica of the Athenaeum portrait type. Purchased from the artist at Boston in 1823 by George Douglas. The portrait hung first in his house at Place and Church Street, New York, and later at his new house on Fourteenth Street, which he

loaned to the Metropolitan Museum of Art, and where the portrait was exhibited for five years. It afterward hung in his home at 12 West Seventy-sixth Street. The last owner was William Proctor Douglas, the son of George Douglas.
Bust to left, powdered hair, ruffled linen jabot, full neck cloth. Dark olive background.

On wood panel, 27x21½ inches. Not signed.

Purchased, 1923.

SYLVESTER, FREDERICK OAKES [1869-1915] AMERICAN

Born in Brockton, Mass., 1869; died in St. Louis, 1915. Pupil of the Massachusetts Art School, Boston.

S29 THE RIVER'S GOLDEN DREAM. From over a gap in the heights above the Mississippi, one looks down into the smooth water, and across its wide sweep to the distant, low-lying, shore. Beyond, from the farther shore, pale gray-green trees in a line that fringes the stream are reflected picturesquely in the water, and further are green fields, groves, distant ridges, all shrouded in gray atmosphere, and softened in the approaching dusk. Above, the sky is half screened with gray cloud, but shows blue or green and partly tinged with rose.

On canvas, 40x30 inches. Signed in lower left-hand corner: F. O. Sylvester, 1911-12.

Purchased, 1913.

S30 THE LIGHT THAT MAKES THE HEART GLAD. One of the artist's characteristic vistas through groups of trees out into the open country. The entire foreground is filled with a small stream between banks of crumbling earth, in shadow, accenting the great expanse of sky and distance in strong unbroken light.

On canvas, 80x54 inches. Signed in lower left-hand corner: F. O. Sylvester.

Presented by the artist, 1913.

SYMONS, GARDNER [1861-] AMERICAN

Born in Chicago, Ill., 1861. Studied at the Art Institute, Chicago; in Paris, Munich and London.

S31 THROUGH SNOW-CLAD HILLS AND VALLEYS. The immediate foreground is a steep snow covered hill. Beyond, a small stream flows diagonally across the picture, its banks fringed with cedars and other trees. In the distance are level fields and farmhouses. High hills form the horizon, their slopes dotted with forests interspersed with snow covered fields.

On canvas, 50x60 inches. Signed: Gardner Symons.

Purchased, 1914.

TARBELL, EDMUND C. [1862-] AMERICAN

Born in West Groton, Mass., 1862. Pupil of the School of the Museum of Fine Arts, Boston, under Otto Grundmann; and in Paris under Boulanger, Lefebvre and Bonnat.

T1 PREPARING FOR THE MATINEE. A young woman seen in profile, is adjusting her hat. She sits in an upholstered chair before a glass of which only the edge is in the picture. She wears a high-necked, short-sleeved waist of creamy white, a dark gray skirt, a blue ribbon about the neck, and a purple flower upon the hat.

On canvas, 45x35 inches. Signed in lower left-hand corner: Tarbell—1907.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1909. Lent to the Museum.

TER BORCH, GERARD [1617-1681] DUTCH

Born at Zwolle, Guelderland, 1617; died, 1681. He was first taught by his father, who was a painter, and later studied under Peter Molyn at Haarlem. He traveled extensively in England, Germany, Italy and France. He was at Münster during the sitting of the peace congress of 1646 and painted a picture of the delegates in session, which is considered one of his greatest works. In 1648 he went to Spain, where he was especially interested in the paintings by Velasquez. He eventually settled in Deventer, Holland, spending the remainder of his life there. Only about eighty pictures from his brush are known, and these, both portraits and genre subjects, are distinguished by a degree of delicacy and refinement characteristic of the best productions of the school of the "Little Dutchmen," of whom Ter Borch has been called the greatest.

T12 PORTRAIT OF ADRIAEN DE GRAEFF. Adriaen de Graeff was Seigneur de Zuid-Polsbroek, Prunerland et Ilpendam. His coat-of-arms appears in the lower right-hand corner.

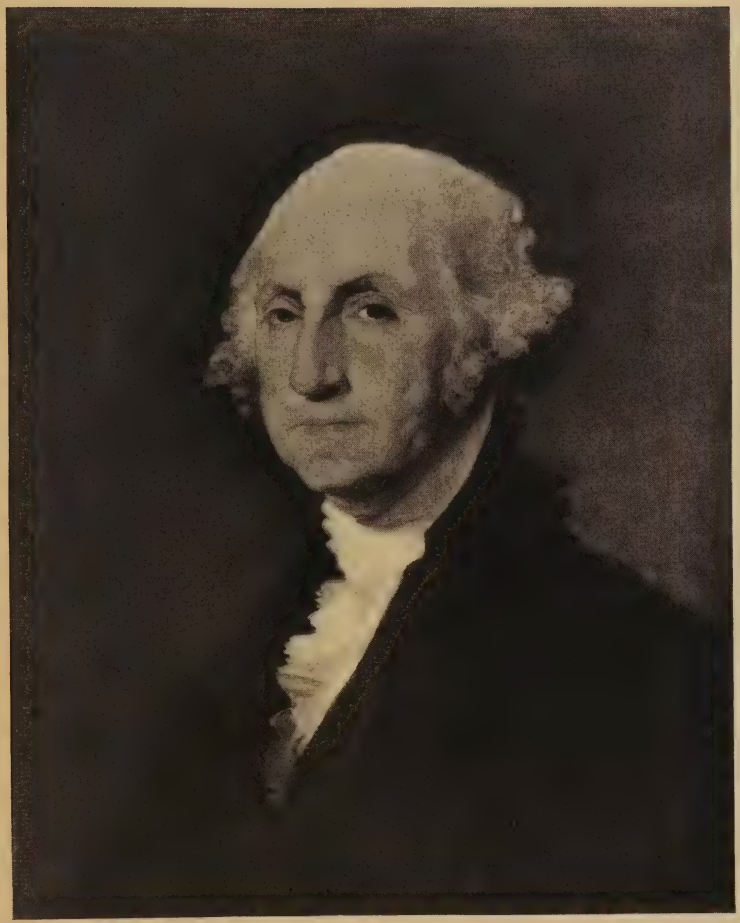
Three-quarter length portrait on a dark background. The subject wears a long coat of dark material, its sleeves turned back at the wrist to show their satin lining. A sword hangs from the right shoulder by a long, richly ornamented band. The right hand grasps a walking stick. The various fabrics are painted with feeling for their characteristic textures.

On wooden panel with circular top, 21¼x14 inches. Not signed. Formerly in the collections of Andreas Achenbach, Düsseldorf, and of Count Van der Groelen, Bonn, Germany. Mentioned in G. Hofstede de Groot's "Catalogue Raisonné," Vol. V, p. 80. Another version of the same subject was in the de Ridder Collection, Cronberg.

Purchased, 1916.

THAULOW, FRITZ [1847-1906] NORWEGIAN

Born in Christiania, Norway, 1847; died, 1906. Studied in Christiania Carlsruhe and Paris.



GEORGE WASHINGTON
BY GILBERT STUART

THROUGH SNOW-CLAD HILLS AND VALLEYS
BY GARDNER SYMONS

T4 BEHIND THE MILLS. A stretch of water behind a line of pale red brick buildings, between two of which are old-fashioned undershot mill-wheels, the out-take from which makes a strong, foaming current. The red reflections of the buildings in the pale-green water are broken by the wavelets. In the foreground, the water has a purple hue, reflecting the sky.

On canvas, 32x48 inches. Signed in lower right-hand corner: Fritz Thaulow, 1892.

Purchased by subscription and presented to Washington University, 1893. Lent to the Museum.

T5 IN MARCH. A cold, wintry landscape, an ice-bound river with a farther shore rising abruptly through the upper picture. There is a little group of farm buildings, and a curl of blue smoke; thin ice extends nearly across, almost into the foreground, where the water runs black and swirling.

Pastel, 24x38 inches. Signed in lower right-hand corner: Fritz Thaulow, 1892.

Presented to Washington University by the St. Louis Artists' Guild, 1894. Lent to the Museum.

TOULMOUCHE, AUGUSTE [1828-1890] FRENCH

Born at Nantes, 1828; died at Paris, 1890. Toulmouche was a pupil of Gleyre, and first exhibited at the Salon of 1848. He became well known for his genres and portraits, and was awarded a medal of the third class, 1852; second class, 1861; silver medal, 1889; Legion of Honor, 1870.

T13 GIRL AND ROSES. A young woman has halted her stroll through a garden to enjoy the odor of a cluster of roses, and leans forward to smell them. She is clad in a white satin dress with gathered skirt and train, after the fashion of the period. At her feet is a row of blossoming geraniums. In the background is a high wall, and beyond this a dense growth of trees and shrubbery.

On canvas, 25x17½ inches. Signed in lower left-hand corner: A. Toulmouche, 1879.

Presented by Mrs. Daniel Catlin, 1917.

TRYON, DWIGHT W. [1849-] AMERICAN

Born in Hartford, Conn., 1849. Studied in Paris, under Jacquesson de la Chevreuse, Daubigny, Guillemet and Harpignies.

T9 NIGHTFALL. A level landscape with groups of trees, shrubbery and stones. In the middle distance a number of trees with slender trunks raise a tracery of branches against the sky, which is luminous

with orange and yellow light from the setting sun. The new moon is sketchily suggested. The principal tone of the painting is a warm gray with touches of browns and orange.

On canvas, 22x30 inches. Signed: D. W. Tryon, 1905-6.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund. Lent to the Museum.

T10 BEFORE SUNRISE. A fringe of slender trees along a waterway is silhouetted against a pale gray sky which is faintly yellow near the horizon. In the distance groups of trees and a low-roofed building are outlined against the warmer light of the lower sky. The grassy foreground is of dull gray greens and browns.

On canvas, 30x40 inches. Signed: D. W. Tryon, 1906-7.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1910. Lent to the Museum.

T14 AUTUMN IN NEW ENGLAND. A wide expanse of country stretches out before the spectator, with low, flat-topped hills rising on either side. The soil is covered with a sparse growth of grass, and trees are scattered here and there in straggling groves. A blue autumnal mist hangs over the distant hills; and the foliage tints are the rich, warm browns, oranges and greens typical of the latitude of New England in early fall.

On canvas, 36x60 inches. Signed in lower left-hand corner: D. W. Tryon, 1903.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1915. Lent to the Museum.

T15 CLEARING AFTER A SHOWER, AFTERNOON. The grassy foreground is empty, save for a few stones and clumps of bushes. In the middle distance are groups of trees, and beyond rises a barren ridge. The sky is filled with vaporous, shifting clouds.

On canvas, size 32x40 inches. Signed in lower left-hand corner: D. W. Tryon, 1898-9.

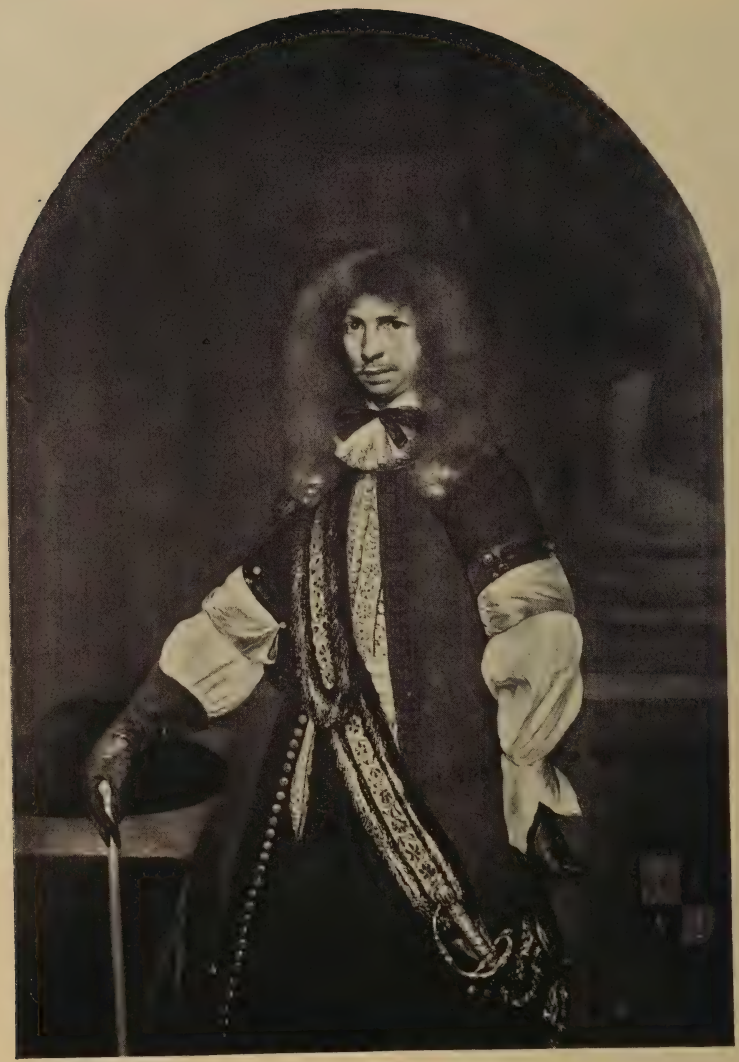
Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1917. Lent to the Museum.

T16 THE SEA. A smooth beach occupies the foreground, and beyond is the sea, comparatively calm and barren of sails except for the suggestion of a ship at the sky-line. Along the horizon is a purple gray fog bank; and above is a streak of blue sky with rose and violet tinted clouds.

On canvas, size 24x36 inches. Signed in lower right-hand corner: D. W. Tryon, 1907.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1917. Lent to the Museum.

PREPARING FOR THE MATINEE
BY EDMUND C. TARBELL



PORTRAIT OF ADRIAEN DE GRAEFF
BY GERARD TER BORCH

T18 SPRINGTIME IN FRANCE. A level landscape, with a few trees; a bank of clouds rising from the horizon. On the left a man is ploughing with two horses, the moist earth colors of the freshly turned soil contrasting with the green of the grass.

On canvas, 20x30 inches. Signed: D. W. Tryon, 1882.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1922. Lent to the Museum.

T19 DECEMBER LANDSCAPE. Foreground covered with dead, yellow brown grass, interspersed with patches of snow and pools of water which reflect a leaden sky; in the distance a strip of forest in dark red brown; sketchily executed.

On wood panel, 11x14½ inches. Signed: D. W. Tryon.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1922. Lent to the Museum.

T20 EVENING AFTER STORM. A dark, sketchily executed, wooded landscape in dark browns and blues; the sky illuminated along the horizon.

On canvas, 10x13⅝ inches. Signed: D. W. Tryon.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1919. Lent to the Museum.

T21 NEW ENGLAND FARM IN WINTER. A flat, snow covered landscape with a group of farm buildings and hay stacks in the center, the farmhouse at the extreme left. Overcast sky and cold, wintry atmosphere.
On wood panel, 11x15½ inches. Signed: D. W. Tryon.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1919. Lent to the Museum.

TURNER, J. M. W. [1778-1851] ENGLISH

Born, London, 1778; died, London, 1851. Exhibited artistic ability at an early age, and became a student of the Royal Academy in 1799. Did much work as an illustrator during his early years. In 1802 he was elected to membership in the Royal Academy and in the same year made his first tour of the Continent, which resulted in six pictures of foreign subjects, including the Calais Pier. The "Liber Studiorum" was begun in 1807. A trip to Italy in 1819 marked the beginning of his bolder excursions into color. Upon his return he began the series of works in oil and water-color upon which his fame as a colorist must chiefly depend. Among these are Caligula's Palace and Bridge (1831), Bay of Baiae with Apollo and the Sibyl (1824) and Childe Harold's Pilgrimage (1832). His last great picture, "The Fighting Temeraire", was shown in the Academy of 1839.

T22 CLIFFS OF DOVER. One of about fifteen water-color drawings of this locality by Turner which are extant.

A view across a shallow arm of the ocean with fishermen and small craft, toward high cliffs topped by houses. Other buildings nestle at the foot of the cliff and occupy the inclines. The foreground is in warm orange, giving way to delicate blues and purples in the water and faint yellows and blues in the more distant cliffs.

Water-color, on paper 5⅝x8½ inches. Not signed.

Purchased, 1921.

TWACHTMAN, JOHN HENRY [1853-1902] AMERICAN

Born in Cincinnati, Ohio, 1853; died in Gloucester, Mass., 1902. Pupil of the Cincinnati School of Design under Frank Duveneck, with whom he later went to Venice. In 1876, he went to Munich, working for two years under Loefftz, and later at the Academie Julian in Paris under Boulanger and Lefebvre. With the group which numbered Metcalf, Hassam, Reid and Weir among its members, he was one of the first American painters to manifest in his work the influence of "impressionism." His pictures are marked by feeling for grace, for tonal variation and for subtle analysis of color.

T23 THE RAINBOW'S SOURCE. The foreground is filled with a wide expanse of water pouring over the stones which impede its course, and in the middle distance is a waterfall. The further reaches of the stream are obscured by the mist from the swirling water. As the mist rises it is tinged by the sunlight with the delicate, prismatic colors which give the painting its title. The principal colors are subtle tones of gray blue, violet and green.

On canvas, 34⅛x24½ inches. Signed: J. H. Twachtman. Bulletin of the City Art Museum, April, 1922.

Purchased, 1921.

T24 MARCH WOODLANDS. A composition of simple elements: a hillside rising to a high horizon, a few gnarled and leafless trees casting pale shadows across the bare brown earth. The color scheme is likewise simple; a sensitive harmony in delicate low toned russets, orange and yellow relieved by dim violet shadows of mildly impressionistic flavor. A delicate atmosphere evoked by elusive nuances of color pervades the composition.

On canvas, 32x44½ inches. Signed: J. H. Twachtman. Bulletin of the City Art Museum, January, 1923.

Purchased, 1922.

UHDE, FREDERICH HERMANN KARL VON [1848-1911] GERMAN

Born in Walkenburg, Saxony, 1848; died, 1911. Was an officer in the German army until 1877. First studied painting in Munich; went to Paris in 1879, becoming a pupil of Munkacsy. Was one of

BEFORE SUNRISE BY DWIGHT W. TYRON

MARCH WOODLANDS BY JOHN H. TWACHTMAN

the first of the Munich painters to feel the influence of French Naturalism. Painted many Biblical scenes, utilizing modern settings and costumes.

U1 A SEWING BEE IN HOLLAND. An interior of a Dutch house, with a group of young women, seated about a table, in front of a large window, sewing. An open doorway leads into an adjoining room, in which a woman sits by a table. With a single exception they wear black dresses. The woman across the table—seen over the shoulder of the principal figure in the foreground—is garbed in dull yellow. All have white caps. Strong notes of color are given by a green jug on top of a hanging cabinet, a black-framed landscape and the red cushion of the chair in which the woman sits facing the spectator. The wall is a warm gray. The work belongs to von Uhde's earlier method.

On canvas, 40x54 inches. Signed in upper right-hand corner: F. Uhde.

Purchased by subscription and presented to Washington University, 1894. Lent to the Museum.

VANDERLYN, JOHN [1776-1852] AMERICAN

Born at Kingston, Ulster County, N. Y., 1776; died in Kingston, 1852. Pupil of Gilbert Stuart and studied in Paris from 1796 to 1801, where he painted from 1803 to 1815.

V1 AARON BURR (1756-1836). Third vice-president of the United States, 1801-05. He was patron of the artist.

A broadly painted sketch. A third of the figure is shown in profile. There is a background of formal arrangement, characteristic of the official portraiture of the time, and a grayish column, past which one looks toward a glimpse of sunset sky at the right, and a suggestion of red curtain at the left, all softly toned. The whites have been repainted.

On canvas, 9½x7½ inches. Not signed, but marked on stretcher: Paris, 1809.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1910. Lent to the Museum.

VERESTCHAGIN, VASSILI [1842-1904] RUSSIAN

Born in Tcherepovets, Novgorod, Russia, 1842; died 1904. Pupil of St. Petersburg Academy, and of J. L. Gérôme, and l'Ecole des Beaux-Arts, Paris. A battle and genre painter, he spent much time in the Caucasus and Turkestan, and in 1874-76, he visited China and India; on his return he settled in Paris. Mr. Verestchagin met his death on board the Petropavlovsk, February 13, 1904.

V3 THE SHIPKA PASS IN THE BALKANS. On the main road from Rumelia to Bulgaria, the scene of heavy fighting during the Russo-Turkish war of 1877-78.

Among the rocks of the pass, deeply covered by snow, is a group of Russian soldiers, some standing on sentry duty, some seated together, talking. It is a scene of desolation. From the steely blue sky the snow is falling.

On canvas, 48x78 inches. Not signed.

Presented to Washington University by Mrs. Phoebe Hearst. Lent to the Museum.

VERNIER, EMILE LOUIS [1831-1887] FRENCH

Born in Lons le Saulnier, Jura, 1831; died in Paris, 1887.

V4 THE THAMES AT LONDON. A view of the Thames below St. Paul's—the dome of which is dimly visible through the fog. In the foreground is a tangled mass of shipping, out of which a black steamer, with black and red funnel, advances into the stream. The water is a light gray-green and the sky is a purple-gray. There is a suggestion of mistiness in the atmosphere.

On canvas, 36x60 inches. Signed in lower right-hand corner: Emile Vernier, 1883.

Presented to Washington University by J. G. Chapman, 1884. Lent to the Museum.

VIBERT, JEHAN GEORGES [1840-1902] FRENCH

Born at Paris, 1840; died there, 1902. A pupil of Barrias and Picot; he first became known for his vigorous historical paintings and his portraits, which were executed with a freedom and directness unusual for the period. About 1867, his broad, free handling was supplanted by a more detailed and niggling manner. A little later, ecclesiastical subjects attracted him, and he painted numerous pictures of priests and monks. He was one of the founders of the French Water Color Society.

V10 THE CARDINAL'S BIRTHDAY. The cardinal is exhibiting to his caller, an archbishop, the various gifts he has received. In his hands he holds a case containing a jeweled cross, and on a table behind him are elaborate floral tributes and other presents. In the background are two liveried footmen, one of whom is amused at the seeming discomfiture of the other. All details are painted with the accuracy and precision characteristic of Vibert's style. The sheen and texture of fabrics are well realized.

On wooden panel, 28½x36 inches. Signed in lower right-hand corner: J. G. Vibert.

Presented by Mrs. Daniel Catlin, 1917.

THE RAINBOW'S SOURCE
BY JOHN H. TWACHTMAN

WINONA FALLS
BY ALEXANDER H. WYANT

THE PATH TO THE CHAPEL POND
BY ALEXANDER H. WYANT

A SEWING BEE IN HOLLAND
BY FRIEDRICH H. K. VON UHDE

VINTON, FREDERICK P. [1846-1911] AMERICAN

Born in Bangor, Me., 1846; died, 1911. Pupil of William M. Hunt and of Dr. William Rimmer, of Boston; Leon Bonnat and J. P. Laurens, Paris; he also studied in Munich.

V7 PORTRAIT OF WAYMAN CROW. Half-length, life-sized portrait of an elderly gentleman, seated, facing slightly toward the right, with his right arm resting on the arm of the chair. He is of ruddy complexion with blue eyes, white hair and beard.

On canvas, 35½x28 inches. Not signed.

Presented to Washington University by the Wayman Crow Heirs, 1900. Lent to the Museum.

VORGANG, PAUL [1860-] GERMAN

Born in Berlin, 1860. Studied in Berlin Academy under E. Bracht.

V8 THE OUTSKIRTS OF BERLIN. A marshy bit of land with pools in the foreground, the borders of which are of caving earth. Several sheep are in the middle ground. In the distance are scattered houses and a grove of trees. The tops of the houses and trees are reddened by the last rays of the setting sun. The foreground is of rich, warm green. The purple-clouded sky is reflected in the water of the pools.

On canvas, 40x75 inches. Signed in lower right-hand corner: P. Vorgang, 1891.

Presented to Washington University by Charles Nagel, 1894. Lent to the Museum.

VOS, CORNELIS DE [1585-1651] FLEMISH

Born, Hulst, 1585; died, Antwerp, 1651. Pupil of David Remeeus. He became master of the Guild of St. Luke at Antwerp in 1608, and dean of the Guild 1619-20. He painted historical pictures and portraits, the latter resembling strongly the early portraits by Van Dyck.

V11 PORTRAIT OF A WOMAN. Three-quarter length portrait of a woman, turned toward the left. She wears a dark dress with flaring skirt, ribbon laced sleeves, and waist elaborately embroidered in gold. About her neck is a wide ruff and over her head is a lace cap. Her hair is dark brown and is combed back from the forehead. The right hand rests on a chair and the left holds a handkerchief. On each hand are rings and bead bracelets. The background is dark green with a blue drapery behind the head.

On canvas, 45x34⅞ inches. Not signed. Described and illustrated Bulletin of City Art Museum, October, 1923. Authentication by Dr. Wilhelm Bode.

Presented by Edward Mallinkrodt, 1922.

WALKER, HORATIO [1858-] AMERICAN

Born in Listowel, Canada, 1858. Studied under J. A. Fraser, in Toronto; later in New York. For the most part self-taught.

W1 THE WOODCUTTERS. Two men are working a bow saw, upon split wood which they are cutting into shorter lengths. Each holds a foot against the saw buck, and puts vigorous action into the work. Just beyond, the cordwood is piled against a stake fence that encloses the yard. Strong sunlight illuminates the figures and other objects in the foreground. In the distance is a forest, its outlines enveloped in haze.

On canvas, 38x50 inches. Signed in lower left-hand corner: Copyright 1905 by Horatio Walker.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund. Lent to the Museum.

W2 EVENING; MILKING. Near a slab fence, and under the trees, a man is milking a cow; a woman comes toward him carrying two buckets suspended from a yoke. Two cows are lying down in the foreground and others are farther off. The composition is full of warm light, with long sunset shadows.

On canvas, 34x46 inches. Signed in lower right-hand corner: Horatio Walker, 1912.

Purchased, 1915.

WARNER, EVERETT L. [1877-] AMERICAN

Born, Vinton, Ia., 1877. Studied at the Art Students' League in Washington and New York; Julian Academy in Paris.

W3 MOUNTAIN VILLAGE, TYROL. In the foreground is a small group of houses and in the middle distance are other buildings and wooded slopes which lead up to high, snow-covered mountains.

On canvas, 32x26 inches. Signed: Everett Warner.

Purchased, 1915.

DAWSON-WATSON, DAWSON [1864-] ENGLISH

Born in London, England, 1864. Pupil of Mark Fisher, in England; Duran, Chartran, Collin, Aimé Morot and Leon Glaize, in Paris.

W5 LIGHT BREEZE. Long grasses, white and rose-colored flowers waving in the wind. The gnarled trees and a long line of hedge vanishing in the distance, under a light-blue sky, with patches of white clouds.

On academy board, 20x24 inches. Not signed.

Bequest of Halsey C. Ives, 1912.

THE OUTSKIRTS OF BERLIN BY PAUL VORGANG

THE WOODCUTTERS BY HORATIO WALKER

WAUGH, FREDERICK J. [1861-] AMERICAN

Born in Bordentown, N. J., 1861. Studied at the Pennsylvania Academy of the Fine Arts, Philadelphia; at the Academie Julian, Paris.

W6 THE SEA. One looks down upon a rough hollow, where the surf boils, to the ocean beyond. A great green wave rolls in, its advancing lower edge lapping the ledge of rock that spreads out to meet it, broken, and storm worn. Upon either hand the water of preceding waves pours down from its crevices into the hole where the beaten water boils as it plays back and forth. The sky is leaden, and so is the glimpse of farther water surface not hidden by the breaker that is rolling in.

On canvas, 52x66 inches. Signed in lower right-hand corner: Waugh.

Purchased, 1913.

WEIR, J. ALDEN [1852-1919] AMERICAN

Born, West Point, N. Y., 1852; died, New York, 1919. Pupil of his father, Robert W. Weir; of the National Academy of Design in New York; and École des Beaux-Arts in Paris under Gérôme. He was with Twachtman, Hassam, and others, one of the early group of American impressionists, trying the methods of the school of Manet and Monet and adapting them to American portraiture and landscape. His work is marked by harmony of color with "a peculiar feeling for delicate browns and grays and silvery tones."

W7 WINDHAM VILLAGE. On a quiet passageway or side street, bordered by tall trees, a woman is attending a small fire. Beyond are dwellings and outbuildings. Long, gray shadows stretch across the foreground.

Mahogany panel, 25x30 inches. Signed: J. Alden Weir.

Purchased, 1915.

WEISS, JOSE [1859-1889] ENGLISH

Born, 1859; became a naturalized Englishman, 1889.

W8 LANDSCAPE. A summer landscape of rolling pasture land with groups of large trees, in warm gray greens with brown shadows. The sky is gray and filled with clouds. In the foreground is a small pool of water; beyond it are cows grazing in a meadow, scattered trees and a distant hill.

On canvas, 32x44½ inches. Signed: Jose Weiss.

Purchased, 1914.

WEST, BENJAMIN [1738-1820] AMERICAN

Born in Springfield, Pa., 1738, of a Quaker family from Buckinghamshire, England; died in London, 1820. Studied in Philadelphia and New York, and after working in these cities as a portrait painter, he painted in Italy from 1760 to 1763, after which he settled in London. He became court painter in 1772, was one of the early members of the Royal Academy, and succeeded Reynolds as president of the Royal Academy.

W10 THE SUBMISSION OF PRINCE JOHN TO RICHARD I. The literary subject of this historical painting has been described by Sir Walter Scott, and other writers who have drawn upon old English history. Richard, the Lion-Hearted, has returned from the crusades to find his brother John a would-be usurper.

The king in robes, crown and sceptre, stands upon the steps of his throne, in a stately hall. Before him kneels Prince John. The Queen mother intercedes for him. Beyond, are prelates, soldiers in armor and the Queen's ladies. Horsemen with banners, look in upon the scene, through an archway.

On canvas, 86x60 inches. Signed in lower left-hand corner: B. West.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund. Lent to the Museum.

WEST, WILLIAM E. [1788-1857] AMERICAN

Born, 1788; died, Nashville, Tenn., 1857. Illustrator and portrait painter. Made illustrations for some of Irving's works. Was a follower of the English school, and is said never to have traveled without a copy of Sir Joshua Reynolds' Discourses.

W11 PORTRAIT OF LORD BYRON. Portrait from life of the poet, Lord Byron (George Gordon, the sixth Lord Byron). Painted at the Villa Rossa, near Leghorn, Italy, 1822; and said to have been the last portrait of the poet. The circumstances of the sittings for this portrait are set forth in the artist's own words on p. 602, Vol. II, Moore's Life of Byron, also Tuckerman's Book of the Artists.

Third-length portrait; on dark background; body in profile to the left, head turned toward the spectator; life size. Head apparently somewhat idealized. Romantically garbed in a deep crimson cloak that falls over a loose silk shirt with open collar.

On canvas, 29x28 inches. Not signed. Illustrated in Life of Byron published by John Murray, London. Formerly in the possession of Louis Joseph Henri Count Ori d'Hegenheim, who purchased it before 1853; later owned by members of the Kent family.

Purchased for Washington University from the W. K. Bixby American Art Acquisition Fund, 1908. Lent to the Museum.

WILLIAMS, FREDERICK BALLARD
[1871-] AMERICAN

Born in Brooklyn, N. Y., 1871. Pupil of Cooper Union and the National Academy of Design, New York.

W24 LANDSCAPE; A GLIMPSE OF THE SEA. The view is across the wooded slopes of a hill, from which ledges of weathered rock outcrop. Patches of sparse grass struggle for a foothold among the stones. The foliage is painted in autumnal tints. On the right the landscape recedes into the distance, with a glimpse of the sea, revealed near the skyline.

On canvas, 30x45½ inches. Signed in the lower left-hand corner: Fredk. Ballard Williams.

Purchased, 1916.

WIMAR, CHARLES F. [1828-1863] AMERICAN

Born in Siegburg, Germany, 1828; died in 1863. Was brought to the United States when fifteen years of age, and soon thereafter to St. Louis, where he studied painting with Léon de Pomarede. Becoming fascinated with the picturesqueness of Indian life and character, Wimar devoted himself to its portrayal. In order to fit himself for this, he spent five years in Düsseldorf, as a student of Leutze. Upon his return to America, he visited many Indian tribes and painted numerous pictures of conditions of human life that no longer exist. Wimar's last work was the painting of scenes representing the history of Missouri, in the dome of the Court House in St. Louis.

W13 THE WOUNDED BUFFALO. In a mountain recess, three animals, a wounded buffalo cow, her calf and a bull, are at bay. Wolves are creeping up, and buzzards are gathering near; the bull fiercely turns upon the wolves. The setting sun flushes the tops of the hills, and dyes the horizon with red.

On canvas, 18x27 inches. Signed in lower right-hand corner: C. Wimar, 1859.

Bequeathed to Washington University by Dr. Van Zandt, 1886. Lent to the Museum.

W14 BUFFALO CROSSING THE YELLOWSTONE. The murky night is lit by a prairie fire whose yellow flames are fast approaching; thick smoke overhangs the nearer shores. Into the foreground and up the heights rush the escaping beasts. Some with dripping hides are scrambling out of the water; others dashing across the narrow landing space. Still more are coming through the water. The horns of a moose or elk also appear, out of the water's surface in the distance, and a few coyotes hang on the outskirts of the herd.

On canvas, 24x48 inches. Signed in lower right-hand corner: Charles Wimar, 1859.

Bequeathed to Washington University by Dr. Van Zandt, 1886. Lent to the Museum.

W15 INDIANS APPROACHING FORT BENTON. A panoramic vista, on the upper Missouri River, characteristic of the flat river country. Far away, the farther edge of the valley is defined by ridges that are sharply outlined on an evening sky. The river winds through the levels; the stretches of bared sand are cut by rivulets, and side channels, that belong to the low-water season. The new moon, and passages of clear blue sky, show out from behind colorful strata clouds, red, purple, yellow.

Nearby, on lower heights, a group of Indians are assembled. Looking over their heads we see the fort on a yet lower level near the river, and a curl of smoke that shows it occupied. The Indians are in marching array, on horse and on foot, or in drags, drawn by ponies and dogs.

On canvas, 24x48 inches. Signed in lower left-hand corner: C. Wimar. 1859.

Bequeathed to Washington University by Dr. Van Zandt, 1886. Lent to the Museum.

W16 THE BUFFALO HUNT. A portrayal of aboriginal life on the plains. At a little distance the animals are galloping past, hotly pursued. The Indians on horseback have come up to the herd and are attacking the stampeded buffaloes with arrows and spears. It is a summer picture, and the men are clothed chiefly for ornamentation, with their feather gear streaming back as they swiftly move through the air. The landscape, turning brown, stands out beneath a blue sky.

On canvas, 36x60 inches. Signed in lower left-hand corner: C. Wimar, 1860.

Bequeathed to Washington University by Dr. Van Zandt, 1886. Lent to the Museum.

WOODBURY, CHARLES H. [1864-] AMERICAN

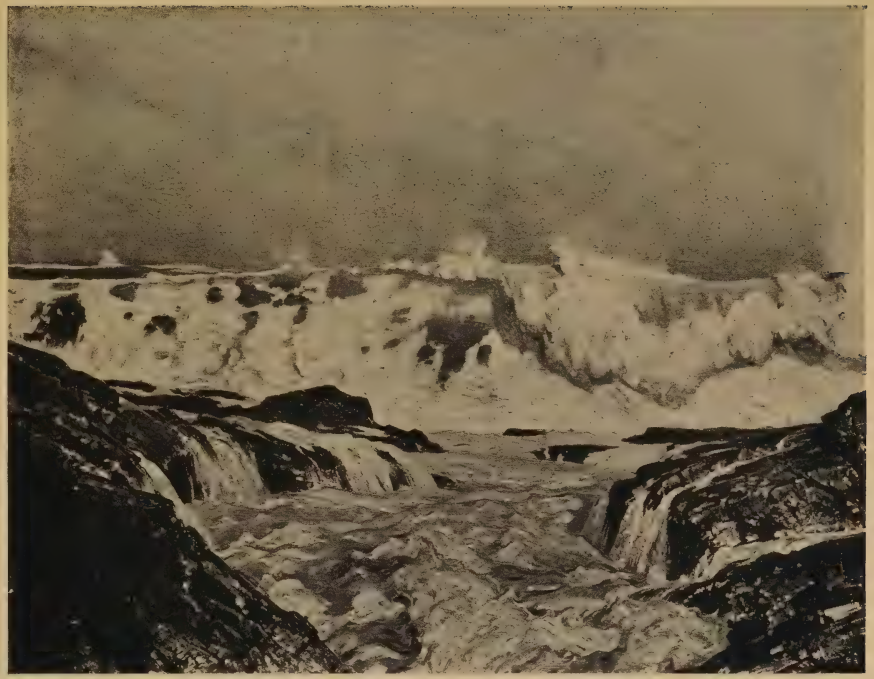
Born in Lynn, Mass., 1864. Pupil of the Massachusetts Institute of Technology, Boston, and the Academie Julian, Paris, under Boulanger and Lefebvre.

W25 THE RAINBOW. A view of the ocean occupied by wind-tossed waves. Deep transparent blues in the trough of the waves give way to lighter greens and vaporous whites at their crests. On the right the arcs of a double rainbow mingle their colors with the tones of wave and mist.

On canvas, 48x72 inches. Signed in lower left-hand corner: Chas. H. Woodbury, 1914.

Purchased, 1917.

W26 PORPOISES. In a swirl of blue water and a cloud of spray, a school of porpoises disports, probably in pursuit of the small fish and crustaceans which form their prey. Three of the porpoises swim



THE SEA BY FREDERICK J. WAUGH

WINDHAM VILLAGE BY J. ALDEN WEIR

through the water with only their black backs and dorsal fins visible. Three others, with powerful strokes, have lifted their bodies wholly or partially from the water.

Water color, 16½x21 inches. Signed in lower left corner: Chas. H. Woodbury.

Purchased, 1917.

WUERPEL, EDMUND H. [1866-]
AMERICAN

Born in St. Louis, Mo., 1866. Pupil of the St. Louis School of Fine Arts; of the Julian Academy, in Paris, under Bouguereau, Robert-Fleury, Ferrier, Aman-Jean and Doucet; and of l'Ecole des Beaux Arts.

W18 AN EVENING SONG. The composition is a harmony of evening color, of green accentuated by yellows and reds; still water stretches away to a little distance, where there is a gently rising shore; beyond, a reach of meadow is ended by a wall of trees, heavily foliaged and standing darkly against the sky, opening, however, a narrow path to make way for the last rays of the sun.

On canvas, 24x18 inches. Signed in lower right-hand corner: monogram of E. H. W.

Purchased by subscription and presented to Washington University. Lent to the Museum.

W19 MAPLE AND BIRCH. A landscape of a cluster of thin young birches in the foreground against a heavier mass of trees beyond. A pool is in the foreground; the grassy slope rises from it, and a few surface stones crop out. The light is low and a haze is in the air.

On canvas, 54x39 inches. Signed in lower right-hand corner: monogram, E. W.

Presented by Mrs. A. R. Smyth as a Memorial to her father, Sylvester Watts, 1913.

WYANT, ALEXANDER H. [1836-1892]
AMERICAN

Born at Defiance, Ohio, 1836. Displayed talent for drawing while yet a boy. In the early fifties, removed to Cincinnati, where he saw his first paintings. About 1856, he went to New York, studying art under the influence of the Hudson River School and of George Inness, who encouraged him to continue. Went to Carlsruhe and studied under Hans Gude, to whom, it has been said, his emphasis of form and construction, and dignity of composition can be traced. Subsequently studied in London, returning to New York about 1865. Accompanied a government exploring expedition in the West, and endured privations which resulted in partial paralysis, so that after

1869, he was compelled to paint with his left hand. Painted for many years in Keene Valley, Adirondacks, and at Arkville, in the Catskills, where most of his best known works were executed. He was a semi-invalid during the latter part of his life, and died in New York in 1892.

W20 PATH TO THE CHAPEL POND. A vista of wooded hill country. One looks along an opening in the woods where a path leads to a pool in the middle distance. The trunk of a foreground tree at the right raises its spreading top through the upper picture, and near it a sapling grows. The foreground is in shadow, but just beyond the tree, a passage of sunlight brightens the nearer distance.

On canvas, 24x20 inches. Signed in lower right-hand corner: A. H. Wyant.

Purchased, 1913.

W21 WINONA FALLS. A mountain stream rushes down its rocky channel into the foreground in a cascade and breaks into spray and foam. The immediate foreground is in gray transparent shadow, broken with low toned, cool greens. The middle distance, higher up, is open and sunlit. Then the vista recedes into foliage depths.

On canvas, 28x22½ inches. Not signed.

Purchased, 1915.

W22 SUMMER MORNING. A pasture level extending to the distance, broken by groups of trees that come into the picture upon either hand; rising ground slopes from the left to the middle distance where there is water which catches the light of the gray sky. A smaller bit of water is in the foreground, and cattle are grazing.

On canvas, 20x30 inches. Signed in lower left-hand corner: A. H. Wyant.

Purchased, 1914.

WYNFIELD, W. DAVID [1837-] ENGLISH

Born in 1837.

W23 LADY OF SHALOTT. A river, smoothly flowing, occupies the foreground, bearing upon its surface the boat with the "Lady of Shalott." Beyond, the figures of two men stand at the water's edge, and about and beyond them, the park-like wooded landscape stretches to distant blue hills, and to quiet evening sky.

On canvas, 27x49 inches. Signed in lower right-hand corner: W. D. Wynfield.

Bequest of Ezra H. Linley, 1911.

ZORN, ANDERS LEONARD [1860-1920]
SWEDISH

Born, Mora, Sweden, 1860; died, Stockholm, 1920. Painter, etcher and sculptor. Studied at the Academy of Fine Arts, Stockholm, and also during extensive travels abroad. His earlier works were etchings and water colors, he did not work in oils until 1888. He spent much time abroad, residing alternately in Spain, England and France, making frequent trips to America.

Z1 HEAD OF A WOMAN. The head, neck and shoulder of a woman appear from a black background. The torso is in partial profile, showing a bare arm; the face is turned, until the eyes look directly at one and the mouth is partly open.

On canvas, 24½x20½ inches. Signed in lower left-hand corner: Zorn, 1901.

Presented to Washington University by the artist, 1901. Lent to the Museum.

Z3 PORTRAIT. (Mrs. Duncan Joy). Head and bust of a woman, about life size; facing toward the front; light gray background. The subject is seated upon a green upholstered chair or sofa, and wears a dress of black material, with wide sleeves and low neck.

On canvas, 23½x30 inches. Signed in the upper right-hand corner: Zorn, 1/1, 1897.

Purchased, 1917.

ZULOAGA y ZABALETA, IGNACIO [1870-]
SPANISH

Born July 26, 1870, in the Basque village of Eibar in northern Spain. His father was a skilled metal worker and armorer, a calling which had almost become hereditary in the Zuloaga family; and Ignacio was early made an apprentice in his father's workshop. A visit to the Prado in Madrid awakened in the young Basque a desire to become a painter; and at the age of nineteen he went to Rome and later to Paris. A brief stay in London was followed by his return, penniless and unsuccessful, to Spain. Here he devoted himself to the delineation of the national types of Spain, having gained by personal contact an intimate knowledge of the racial characteristics of his countrymen.

His painting, "Daniel Zuloaga and his Daughters," was exhibited in the Paris Salon of 1899 and immediately purchased for the Luxembourg. Following this success, his works have been exhibited and purchased by the principal art museums of Europe and America.

Z4 THE HERMIT. An old man, of Spanish type, stands with bowed head before a rude wooden crucifix. His hair and long

beard are gray; his skin is wrinkled and weather-beaten. He wears a shirt of white material and dark brown trousers. About his waist is a scarlet sash, and in his left hand he holds a book enclosed in battered leather covers. The modeling of flesh and the texture of fabrics are executed with swinging strokes of a full brush, and are without the appearance of repainting.

On canvas, 46x42½ inches. Signed in lower right-hand corner: I. Zuloaga.

Purchased, 1916.

PORTRAIT OF A WOMAN
BY CORNELIS DE VOS

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LANDSCAPE BY JOSE WEISS

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PORTRAIT BY ANDERS L. ZORN

THE HERMIT
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